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MAY 1985

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WHO RULES HEAVY METAL?

MOTLEY CRUE

LIFE ON THE EDGE

DEF LEPPARD

THE PRESSURE PRINCIPLE

KISS

OUT FOR BLOOD

RATT

SPEAK OUT

AC/DC

SHOOT TO KILL

ACCEPT

ROCK SOLID

DOKKEN

THE ROAD TO GLORY

VAN HALEN

UNDER THE GUN

QUEENSRYCHE

FORGING AHEAD

OZZY OSBOURNE

THE METAL MADMAN

THE FIRM

THE "A" TEAM



JUDAS PRIEST VS. IRON MAIDEN



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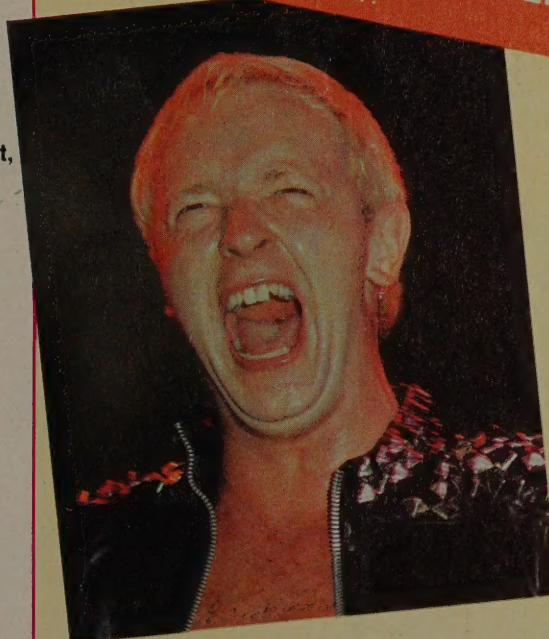
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Vince Neil

George DeSota



Motley Crue

life on the edge

by James Curtis

When your second LP sells more than a million copies and sparks a degree of fan reaction virtually unprecedented in the annals of rock and roll, you have quite a reputation to live up to. Such is the case with Motley Crue, the four wild men from Los Angeles whose *Shout At The Devil* album helped establish them as one of the most potent forces in the history of heavy metal. Now, however, with their future in doubt following the arrest of vocalist Vince Neil for vehicular homicide (a fact which may delay the release of the band's third album), Motley Crue knows that the pressure is on. According to bassist Nikki Sixx, the band is up to the challenge.



Mark Weiss

The Crue (left to right): Tommy Lee, Nikki Sixx, Mick Mars, Vince Neil.

Hit Parader: We've heard stories that things haven't gone very smoothly while you were recording the new album, especially with Vince Neil's voice. How true are those rumors?

Nikki Sixx: There's some truth to them. You've got to realize that we were on tour for nearly a year, and that kind of strain is particularly tough on a singer. A voice isn't like a bass or a guitar where if something breaks you can just change a string or get a new amp. Vince isn't a trained vocalist, so a lot of the things he does hurt his voice. He was able to get through the sessions without too much difficulty. But now we have to see when he can go back on the road.

HP: You all live life at a very hectic pace. Is there any concern that you'll burn yourselves out?

NS: We never look at things that way. We've always believed in living for today and taking our chances with tomorrow. That's why I've crashed a car into a telephone poll at 70 miles per hour and gotten into more fights than I can remember. Motley Crue is more than a band, it's a way of life, and worrying about tomorrow isn't part of our attitude. I'm not saying that we go out of our way to hurt ourselves, but we're not going to avoid trouble either.

HP: Can you see yourself playing rock and roll 10 years from now?

NS: As I said, I'm only going to worry about playing today. I'd like to still be playing 10 years from now, but who can tell? I don't want to ever get to the point where I'm going through the motions. Every night I go on stage and play because I want to. It's not for the money and it's not for the fame. It's because I like it and because it's a great way to meet women.

HP: Do you find that you're meeting a better class of women now that you're so well known?

NS: I never had any trouble with girls even when I wasn't in a band. I will admit that there are a hell of a lot more of them now, but I don't know if they're any classier than the ones we attracted before. We're not the type of band that's going to attract jet set actresses backstage. We get the girls who are down and dirty, the type of chicks who just want to take you home and go at it all night long.

HP: Don't the girls ever become a distraction to you?

NS: Sometimes when I'm home trying to work on some new music they can be a bit of a bother, but I've learned to accept that. They're never a bother on the road. We love having as many of them after each show as we can handle. We just load them on the tour bus, party all night, drop them off at the next town and pick up a new bunch.

HP: Do you find that your "customers" come back for more the next time you come through town?

NS: It depends, some of them will follow us across the country hoping to get a second chance at us, other ones seem to have their

fill as soon as we get them back to the hotel. You can never tell. Sometimes the ones you don't expect things from turn out to be the best, and the ones who seem very inviting become very cold once you get them away from their friends. The fact is, you can't judge a book by its cover.

HP: Now that you're planning your second national tour, are there things you'll change in your behavior while on the road?

NS: I couldn't do that. We only know one way to live and one way to do things, and that's at full speed. If anyone thinks we're going to start drinking warm milk after shows, they've got to be kidding. We're the nastiest, sleaziest band that's ever come down the pike, and we're proud of that. We have no intention of changing.

HP: Do you feel you put on your best performance when you've consumed two bottles of Jack Daniels right before the show? What about your obligation to your fans?

NS: The fans get the best from us every

night. I've been drinking for as long as I can remember, and I have a pretty good capacity for the stuff. I wouldn't go anywhere without my bottle of Jack Daniels. It's my best friend in the world. I've never been embarrassed by a performance I've given on stage, and I don't intend to be. Part of our appeal is that we are a little unpredictable. If we were to start playing it really straight and planning every move we made, everything would get boring very fast, both for us and the fans.

HP: How much of the new material will you be playing on stage?

NS: We'll be playing songs from all of the albums, so I guess about a third of the set will be the new songs — maybe a bit more. It'll depend on how the crowds react to them. We're not out there to force songs down anyone's throat. We like the new numbers as much as anything we've ever done, if not more, but we'll let the fans dictate to us a little. We know they're paying to hear things like *Looks That Kill* as much as the new stuff, and we're never going to disappoint our fans. That I can promise. □

Eddie Malinak

Nikki Sixx: "I play rock and roll because I like it and because it's a great way to meet women."





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We Read Your Mail

Ross Marino

In my town we can't get your magazine unless it just happens to show up on the shelf at one of our two 7-11 stores. We are a very rock oriented town and many of us just get subscriptions, but the problem of not being able to pick up the best rock and roll mag any time we want it is quite disturbing. I would like to find out how to get you into our stores. I'm sure it would sell better than **House and Garden**, which is the mainstay of this farm town.

Joe R.
Twin Falls, ID
The Tragic Valley

What can people mean by saying hard rock and heavy metal are bad for you? I've been listening to it for the last four years, since I was in seventh grade. I don't think I am corrupt. I mean how can I be when I have a chance at being valedictorian of my class?

Not Corrupt (I hope!)
Cheyenne, WY

I'm in love with Jon Bon Jovi, and since he's in a hot new band, I haven't been able to find out much about him. My friends and I would love to know more about him and have pix of him and his baby blues.

April Lackey
Hayward, CA

I received the latest issue of **Hit Parader** and was really disappointed that there was *nothing* on Bon Jovi. I love your magazine. I buy it every month, but where's Bon Jovi. If you would print photos of Jon Bon Jovi and maybe an article in the next issue it will make up for the mistake.

Tracy Cooper
Gurly, AL

How about some more pictures of Ratt (bigger and in color) like the centerfold that Percy wants! I'm crossing my fingers.

A.L.L.
Harlenger, TX

Hey! What's all this crap with these little high school split-trails ranking down heavy metal? I mean if they want to read about faggots like Michael Jackson, Transvetite George, Adam Ain't, etc. let them go out and buy bubble gum magazines. I'm stuck down here in Yuma and I think you've got a damn good thing going. So keep up the good work and tell Lita Ford she's an excellent musician, but I still think she's a FOX!!

T.K. Corey
Yuma, AZ

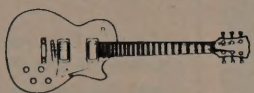
Edward Van Halen is the best guitarist that's ever lived, and Van Halen is the best group in the world. David Lee might not be the world's greatest singer, but he doesn't have to be, look at those girls he gets.

Van Halen rules
Van Halenville, U.S.A.

Lita Ford: One reader thinks she's a fox as well as an excellent musician.



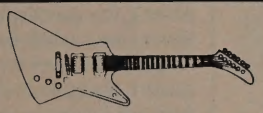
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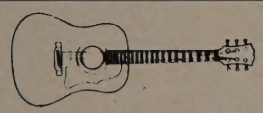
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D	4th	wd	.026	.024
A	5th	wd	.036	.032
E	6th	wd	.046	.042
GR 90 Sets			\$7.95	

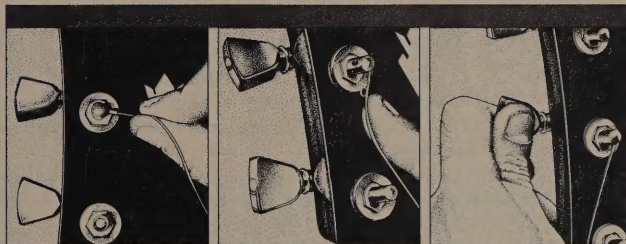
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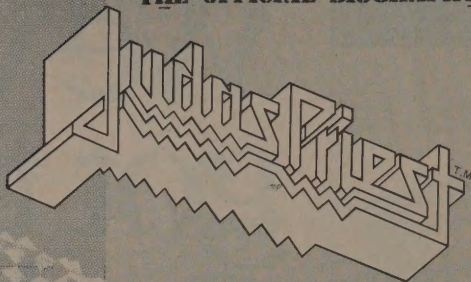
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by Steve Gett

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I don't care what anyone else says. Tony Iommi and Geezer Butler are the best, whether they have Ozzy Osbourne, Ian Gillan or whoever else singing for them.

Mike Agell
Bowling Green, KY

To all of you metalheads who have the sickness to like Crue, Leppard, Quiet Riot, Priest; the good doctor would like to give you this prescription. Go to your local record store and buy some Deep Purple, Iron Maiden, Twisted Sister, Whitesnake and Black Sabbath records. Then take two aspirin and call me in the morning because these groups will really bang your head.

The Good Doctor
Hackensack, NJ

There's no doubt about it. Deep Purple were, are, and will always be the living definition of heavy metal. Long may they rule.

Patty Passion
Jackson, MI

In January, 1984, I was fortunate enough to meet a man who was the guitarist in a band that I had idolized since I was seven years old. His name is Trevor Rabin, and he plays in Yes. Though the circumstances of our meeting weren't the greatest (he was in a hospital in Miami), he treated my brother and I with great respect. He even invited us backstage at a concert. Being that it wasn't scheduled until April, we figured he would forget, so we made no plans that might be shot down. Much to our surprise, however, he didn't. What's more, he even invited me backstage to another show two days later. He and his wife Shelley treated us like family, and changed my entire conception of what a rock star was.

The message is this. Before you put down a rock group or star, or listen to the same old b.s. about Satan in rock, don't forget that these are actually people. They are capable of touching lives and being touched. If they weren't, then rock and roll wouldn't have survived as long as it has.

David Gregg
Fort Lauderdale, FL

Duran Duran aren't just pretty boys. With a magic all their own, they create an aura of originality in their music, which none of the groups you feature can do. Duran Duran is the group of the future; heavy metal will soon be a thing of the past. Like it or not, Duran Duran is here to stay.

Nickey Mattos
Miami, FL

It's great that you guys print the words to songs by some good bands. It's nice to know what some of these great performers are trying to tell us. I have a question to ask, though. The song *Sister Christian* by Night Ranger is a perfectly wonderful song, but could someone tell me if good ol' Sister Christian is in the hospital? Is she alright? I just thought maybe she might be suffering internal bleeding or something from "motoring."

Sherry Gagan
Santa Fe, NM

Me and my friends are big fans of Motley

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Crue. We did an excellent picture of them, but our art teacher wouldn't hang it up while she hung up Van Halen. She wouldn't hang up Motley Crue because she said they worshipped the devil. I would like to know if they do.

Tim Morris
Huntsville, AL

Is it necessary to publish such outrageous interviews as you do with Motley Crue? If only they'd give one interview without exploiting their sexual activities or using their filthy language, I'd buy a million copies just to preserve them for posterity. That would certainly be a collector's item.

Susan Morse
Brockton, MA

I love Motley Crue and their music, but I personally don't give a shit about who they're screwing. Keep that in mind for your next story on the Crue.

Rock
Milwaukee, WI

I'm a soldier and a dedicated "defender of the rock and roll faith," stationed in Germany. I would go crazy without my monthly fix of **Hit Parader**. Thank God we can get it over here. You guys have one hell (not that stuff again) of a magazine. Your coverage of the metal scene is outstanding. I especially like the Legends of Rock section. I grew up with the music of the '60s and early '70s, so I can really relate.

SP/4 Stephen J. Owen
Germany



Marc Storace with Lee Aaron: What a cute pair.

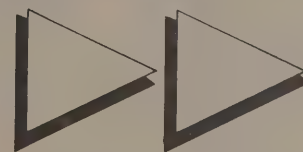
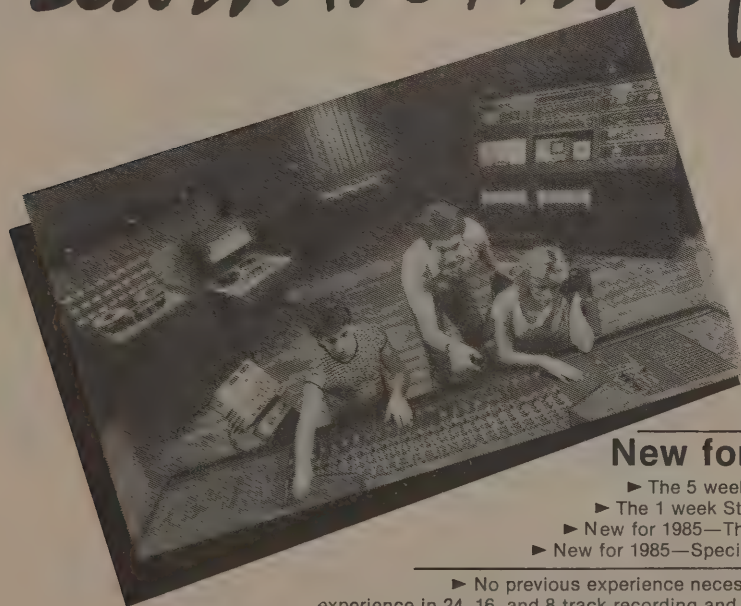
I love Marc Storace of Krokus. He's such a babe with that dark hair and those tight pants. I don't see how any woman can resist that perfect piece of male meat.

Jessica B.
Baltimore, MD

I like what I read in your magazine besides that shit like Journey. That's heavy metal all right. How about putting some Slim Whitman and Boxcar Willie in your next issue?

Go Get Laid
Bellefonte, PA

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Heavy metal happenings

by Andy Secher

The next time you see Ozzy Osbourne, you may have to look twice to make sure it's him. The Oz recently spent time in an American health spa to lose 10 pounds and clean up his act completely. "Believe it or not I'm trying to give up drinking," the Oz revealed. "That's like a fish giving up water. But I knew I had to do it if I wanted to keep performing at a high level. My voice was being affected by drinking and since it wasn't that good to begin with, I have to be very careful."

Speaking of vocal problems, it seems that Motley Crue is having some difficulty completing their eagerly anticipated third album due to Vince Neil's voice. According to sources close to the band, Vince never learned to sing "properly," and thus strains his throat whenever he sings. The result is that the blond belter often has trouble hitting notes he was able to handle only a year or two ago.

Edward Van Halen, sporting his new short haircut, has been popping up all the country to jam with musical friends. In the months since V.H. stopped touring, Edward has appeared on stage with the likes of John Waite and Scandal. In fact, he has become so smitten with the vocal talents of Scandal's Patty Smyth that the pair have agreed to collaborate on future musical projects. "I love playing with people I admire," Edward said. "It inspires me and gives me the chance to blow off a little steam."

Judas Priest's Rob Halford reports that work on the band's next album is going "smashingly." While it now looks as if the group's next vinyl venture won't be out until the early summer, Halford says the disc will be worth waiting for. "We've decided to take a little bit of time to make sure this is a great album," he said. "We've always tried to follow a schedule that dictated an album every 12 months, but we've reached a level where we can divert from that pattern a little if we desire."

Def Leppard are concerned that the lengthy period of time that has now

elapsed since the release of their smash hit *Pyromania* will cost them fans in the long run. "There are new groups coming along all the time," a band spokesperson said. "We have to make sure that Leppard's audience doesn't switch its loyalties to someone else."

Ace Frehley's new band, Frehley's Comet, are still seeking a record deal. After showcasing their talents at S.I.R. Studios in New York last November, Frehley began sifting through a flood of offers. He still hasn't decided which company to choose. "I don't want to rush into anything too quickly," the Space Ace explained. Watch for an

exclusive interview with Ace in an upcoming issue of *Hit Parader*.

Quiet Riot's Kevin DuBrow keeps acting stranger and stranger. After informing us last month that he was mad at *Hit Parader* for making him sound apologetic for some of the outlandish remarks he's made over the last year, he's now told us that he doesn't want to grant us any interviews. Sorry Kevin, but somehow I think we'll both survive this inconvenience.

Billy Squier feels that his careless use

Letter of the Month.

Dear Andy,

I'm really pissed. Why is it that the only heavy metal bands that are getting signed these days come from Los Angeles or New York? Don't the record companies know that we like metal in Texas too? There are great bands down here, and none of them are going to get signed, I just know it. Is it true that you have to live in a big city like London or New York to get a record company to notice you?

Frank Duncan
Austin, TX

Dear Frank,

It does seem like virtually all of the bands who've been signed lately have come from big cities. But record companies are always on the lookout for talented bands. Realize that Queensryche hail from Seattle, Washington — not exactly a metal hotbed — and new signings like Savatage come from Florida. It's true that label A&R people don't reach the small towns as often as they should, but that's an economic fact of life. Perhaps the best bet for a young band with a lot of talent is to move to a major market where they have a better chance of being signed. After all, Black 'N Blue moved to L.A. from Portland, Oregon and Ratt moved up from San Diego.

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Heavy Metal Headscratcher

Name the three vocalists who have appeared in Deep Purple at one time or another.

ANSWER TO LAST MONTH'S SCRATCHER:

The early '70s band that featured the talents of Kiss' Gene Simmons and Paul Stanley as well as Twisted Sister's Jay Jay French was called Wicked Lester. (The band never recorded together.)

of video to promote his most recent album, *Signs of Life*, has cost him as much as a quarter of his following. "Looking back I made some mistakes," the ever-honest Squier stated. "My videos presented a rather ambiguous image of me. I think I offended my male followers by lying on satin sheets. But as far as I'm concerned it's a lesson learned. I'll be much more careful in the future."

Gary Gershoff/Retna Ltd.



Billy Squier: "Looking back I made some mistakes."

The two studio cuts that appear on the Scorpions new two record live set are left overs from the group's *Love At First Sting* sessions according to vocalist Klaus Meine. "It's not that the tracks weren't good enough for the album,"

he explained. "It's just that they didn't fit in well. We knew they were very good songs, and we figure we might save them for singles, or for another opportunity — like our live album."

Sammy Hagar insists that there's more than a hit song behind *I Can't Drive 55*. "That's my statement of life," the curly-haired vocalist said. "I'm a car freak, and the biggest problem I have is that I really can't drive 55. To me it's like walking backwards — very

unnatural. Maybe the song will start a movement to get rid of the 55 m.p.h. speed limit. If I could do that, I'd be a happy man."

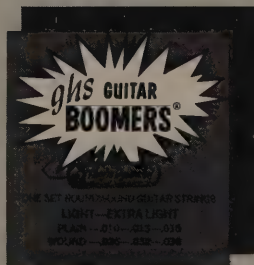
Rush's Geddy Lee reports that the band will be taking a brief respite before beginning work on the next album project. "We need to recharge our batteries," he said. "The last tour took a lot out of us, and it also gave us a chance to re-evaluate our musical direction. We'll never compromise,



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but we may need to bring in some of the more basic elements that first made us popular — we'll just have to wait and see about that."

Twisted Sister's Dee Snider has been drawing the wrath of a number of other rock performers for what they call his "increasingly arrogant attitude." One star, who prefers to remain nameless for obvious reasons, said, "All of a sudden Dee's gotten a swelled head. He's starting to believe everything the press is writing about him. I'd have thought that someone who's been around for as long as he has wouldn't fall head over heels in love with stardom."

Keep those letters and photos coming (especially all you pretty girls). Your correspondence helps me while away many an hour as I jet across the face of the planet getting the hottest news and information for you. Write to: Andy Secher c/o HMH, Charlton Bldg., Derby, CT 06418. □



Bob Leafie

Alex Lifeson (left) and Geddy Lee of Rush: "We need to recharge our batteries."



Ross Haffin/Photofeatures

Dee Snider: Does he have a swelled head?

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DEF LEPPARD

the pressure principle

Injury To Rick Allen Fails To Stop Metal Masters.

by Rob Andrews

The news trickled slowly through the heavy metal community — Def Leppard was having trouble completing their eagerly awaited followup to 1983's multi-platinum **Pyromania**. At first the album was due in time for last Christmas, three months after the band had first entered the recording studio with producer Jim Steinman. Then, stories about the group finding Steinman's edicts "incompatible" with their own musical desires pushed the LP's release date back farther and farther. By mid-November word that Steinman had been dismissed surprised no one, and still the rock world waited. Month after month passed, with production "assistants" being shuttled in and out like commuter buses at rush hour.

Now spring has sprung, and still there is no defini-

tive word on when the Sheffield wonders will be ready to unleash their next vinyl opus. The car accident suffered by drummer Rick Allen has not deterred the band's rock and roll desire, so day after day, they work on. Nestled in Holland's Wisseloord Studios, vocalist Joe Elliott, bassist Rick Savage, and guitarists Steve Clark and Phil Collen continue to slave away, attempting to put the finishing touches on what has become one of the most anticipated albums in rock history. Despite the pressure, however, the bandmembers insist that rock and roll is still the same simple fun it was when they first hit the English club circuit seven years ago.

"If anything, things have gotten a lot easier for us," Clark explained, before

Allen's accident. "There's a great deal more pressure on you when you're not sure if you're ever going to have any success with the music you're making. Once you've recorded and toured, the type of pressure you face changes completely. All of a sudden you have to live up to what you've done in the past. It's very strange. Sometimes you might want to try something new and a little different, but you've already dictated the type of music your band plays. That's one thing Def Leppard has tried to avoid."

"Each album we do is something very different," Savage added. "We don't care how successful a particular song becomes, we'll never feel the need to repeat the formula. If you look at our albums, each has a flavor all its own, yet it's definitely Def Leppard. That's a quality the good

bands have. You can tell who it is right away, but the songs and the presentation may be very different. That's something we're trying to accomplish."

Still, despite the band's ever-positive attitude, the fact that they have not been able to produce 45 minutes of quality music a year must be viewed as a disturbing development. While bands like Van Halen and AC/DC often seem capable of cranking out an album on a moment's notice (in fact VH rarely takes more than three weeks to complete any disc), Def Leppard seems forced to labor through every moment of musical creativity.

"The studio is work, no question about it," Clark explained. "We've worked with some incredible taskmasters over the years, so we've learned to respect the studio and realize that an album is only as good as

Edward J. Malluk



Joe Elliott: He has assumed much of Def Leppard's production responsibilities.

the effort you put into it. Some bands may be capable of going in and dashing out product, but I hope that never becomes our way. We enjoy the sweat and toil that goes into making an LP. We can look back and be proud of everything we've ever recorded."

When Clark refers to the "taskmasters" that Def Leppard has recorded with throughout their career, the one name that instantly springs to mind is that of Mutt Lange, the genius knob twister who, according to many knowledgeable experts, was the key to **Pyromania**'s success. "Mutt was the sixth member of the band," one source close to the group revealed. "He's an incredible songwriter and musician, as well as a great producer, so he was able to take a lot of the band's raw ideas and mold them into hits. That's an incredible talent to have. I just hope the band didn't become too dependent on him."

Unquestionably, Def Leppard would have loved their partnership with Lange to have continued. The unpredictable producer, however, wished to explore new projects rather than go back to the tried-and-true formulas needed for working with Def Leppard. While the band has called upon Lange's expertise often while attempting to complete their fourth album, it has been apparent that Lange's contributions will in no way equal those he gave to **Pyromania**.

"Mutt's an incredible person to work with," Clark said. "He can infuriate you at times, but he gets the best out of you. We've learned a lot over the years by working with him, but I don't know if we would ever want to produce ourselves particularly. It's difficult to be very objective about a song after you've worked your fingers to death trying to make it sound good. You need that one extra set of ears who can sit there and very calmly say, 'That was a good one,' or 'You've got to give it a little bit more this time around.'"

Whether Def Leppard will manage to overcome

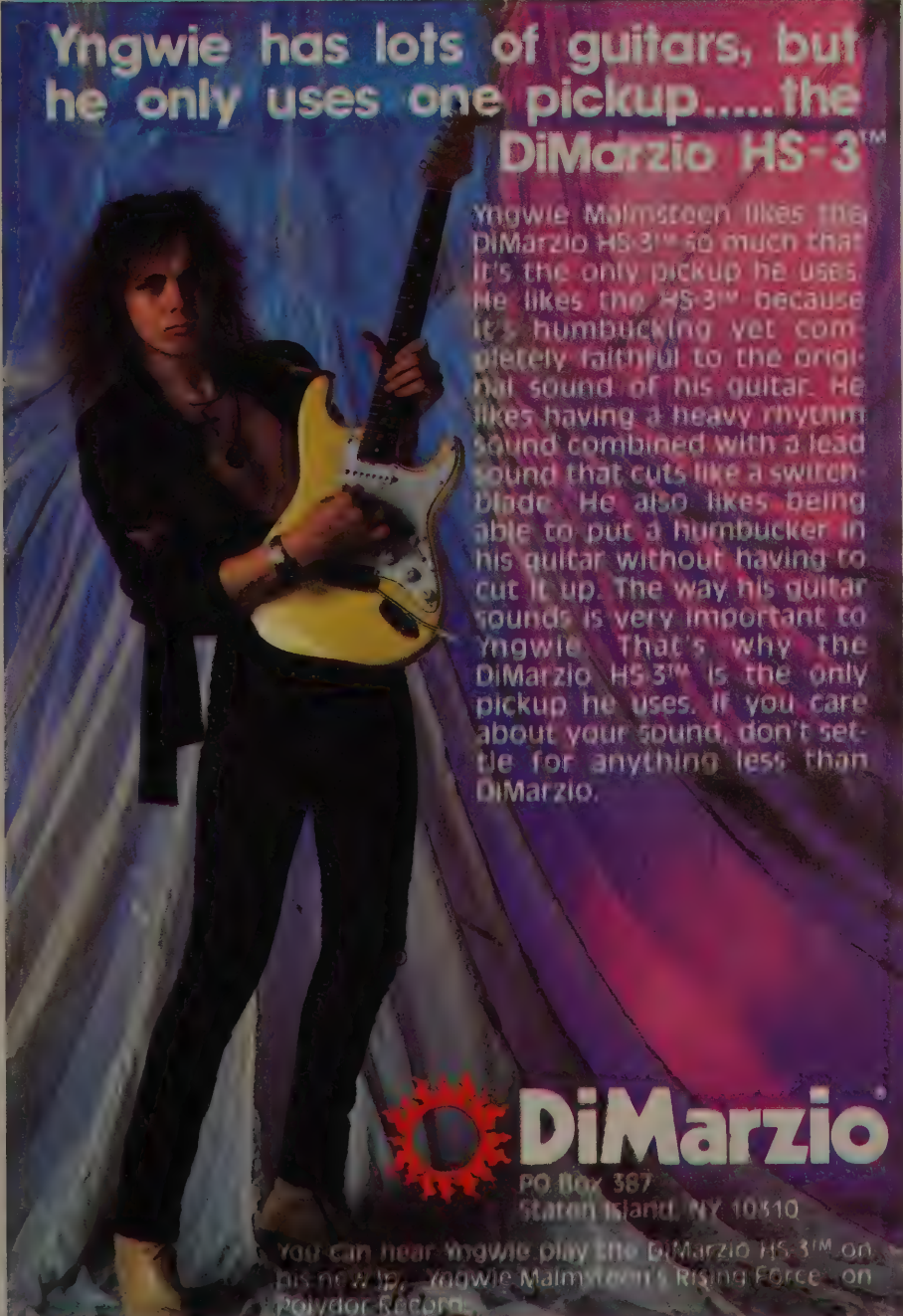
Lange's absence and once again sail to the top of the rock pantheon remains to be seen. There's no doubt that the band possesses the talent to remain ensconced at the top of the rock world for many years to come. But unless they find the proper means of channeling that talent into album product on a more consistent basis, they face the task of regaining their audience every time they release a new LP. It's a

situation the group is painfully aware of.

"Once a band has established a catalog of material, they can afford to take a bit more time between albums," Clark said. "Groups like Led Zeppelin and AC/DC come to mind. They were able to put out a lot of product early in their career, then take the time to do what they wanted later on. I realize we don't have the same flexibility that those bands had. We've

only released three albums, and just because we've enjoyed a bit of success is no reason for us to slow down."

"We spent almost a year on the road following **Pyromania**," Savage added. "That's something that a lot of people forget. It's hard to work on a new album when you're touring the world. Everything will come together for us. It always has and, hopefully, it always will." □



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Simmons and Stanley Lead Legends Back To The Top.

KISS

by Paul Hunter

Confidence is one quality that's never in short supply when Kiss' Gene Simmons and Paul Stanley are around. Whether it was during the band's heyday in the mid-'70s, or today when their latest album *Animalize* has returned them to the top of the rock pile, Gene and Paul have always believed in one thing more than anything else — their own abilities. While many rock fans had left Kiss for dead after the relative failures of such albums as *Creatures Of The Night* and *The Elder*, Simmons and Stanley always knew that Kiss would bounce back to where they belong. "In our minds we've always been number one," Paul declared. "And that's the only place we're ever going to be." We recently caught up with Paul in the midst of Kiss' soldout national tour to discuss what lies ahead for one of the truly legendary bands in the hard rock world.

Hit Parader: What inspires you to keep going at this point? You have all the money you'll ever need and more fame than any one man should ever have. Why not quit the road and enjoy life?

Paul Stanley: The only way I can enjoy it fully is by staying on the road. What do you think I should do, hang around my home and look in the mirror all the time saying, "I'm Paul Stanley and I used to be in Kiss?" What fun would that be. The only way to enjoy what you've achieved is by keeping it going for as long as you can. Every night when I go out on stage I get the biggest reward any person can get — the attention and love of thousands of people. If that's not inspiration, I don't know what is.

HP: But the fact is, there are a lot of new groups coming on the scene

who are 10 years younger than you are, and perhaps they're a lot hungrier. Doesn't that scare you?

PS: Why should it? We have two qualities nobody can match — talent and experience. When you combine them you have a pretty tough combination to beat. It's great that there are a lot of hot new groups around, and we've tried to find the hottest ones and take them on the road with us. We've had the best opening acts in the world over the last ten years, and we see no reason to stop having them now.

HP: New bands like Ratt, Motley Crue and Quiet Riot have experienced great success recently. Why is it that American hard rock has had such an incredible resurgence over the last few years?

PS: I remember seeing Quiet Riot years ago, so I don't know if you can

really consider them a new band, but there's no question that they've helped metal come back. They got hard rock played on the radio again which made life easier for a lot of other groups. The reason that American rock bands have been so successful over the last couple of years is because they've followed a style that Kiss pioneered many years ago. I don't want to sound too egotistical, but the fact is we were the first heavy metal group to get a lot of radio airplay because we gave the fans what they wanted to hear on records and what they wanted to see on stage. That's what a lot of the newer bands are doing today.

HP: When Kiss first came along there were detractors who said you were ripping off people like Alice Cooper. Now bands like Motley Crue and W.A.S.P. are being accused of

ripping off Kiss. How do you react to that?

PS: I've always believed that imitation can be one of the sincerest forms of flattery. I don't mean a direct rip-off where somebody dresses and plays exactly like you do. You know, "It's not really Kiss, but an incredible simulation (laughs)." But when what you've done serves as an inspiration for someone else, that's great. There's no denying that we've served as an inspiration for a lot of the groups on the scene today, both visually and musically, and that's great.

HP: Do you feel comfortable knowing that a majority of your audience when you were the biggest band in the world in 1976 is now in their mid-20s?

PS: I don't see why that should bother me. They may not be in the

out for blood

Mark Weiss

Paul Stanley

Gene Simmons: He is now dividing his time between Kiss and his movie career in Hollywood.

front row anymore, but I know they're lurking out there somewhere. Maybe they're buying the records, maybe they're even taking their own kids to our shows. I don't know, but it's great that everyone can grow up a little and still love rock and roll. The members of Kiss are living proof of that. We've been playing in bands for 15 years, and we still love it more than anything.

HP: When you look out into the audience each night does the crowd seem different than it did five or 10 years ago?

PS: There are a lot more women out there, and they're all prettier than ever, but other than that, it's the same. The age range seems to have expanded a little, but that's about it. We're still getting rock and roll fans, and that's all that matters.



HIT PARADER 59

HP: How much longer can you see Kiss going on?

PS: Why do you keep trying to make it sound like we're dinosaurs? We've proven that we're still a great rock and roll band, and we think that playing is a great deal of fun, so what else is there? When it stops being fun, when I get out of bed in the morning and say, "Shit, I have to go do another show tonight," that's when I'll know it's the end. We haven't come close to that yet.

HP: It does seem though, that there are more and more outside projects infiltrating the Kiss camp. You've expressed interest in producing other bands, and Gene has begun a film career. Doesn't this pose a threat to Kiss' future?

PS: The truth is just the opposite. The fact that we can do whatever we want is what will keep Kiss going strong. At one point in our career we were being dictated to by management. They were telling us what we could and could not do with the band and with our free time. That's when we took control and said, "We're Kiss, and we know what's best for us." Our dedication to the band is total — it comes before anything else. But if we want to try a few new things in our spare time that's our business. After all, they say that variety is the spice of life." □

"The only way to enjoy what you've achieved is by keeping it going for as long as you can."

Jeffrey Mayer



Kiss at the time they recorded *Animalize* (left to right): Mark St. John, Eric Carr, Gene Simmons, Paul Stanley.

Mark Weiss

Bruce Kulick: The new kid on the block



Rough Cutt

West Coast Rockers Start Up The Metal Ladder.

by Andy Secher

It's been said that when it comes to the music business it's better to be lucky than good. Well, if you can be lucky *and* good it would seem that you have things pretty well under control. Take the band Rough Cutt for example. This Los Angeles-based quintet have managed to cut through the quagmire that is the current West Coast metal scene to land a major label contract — with a little help from their friends.

"We were incredibly lucky because Ronnie James Dio took us under his wing," explains vocalist Paul Shortino. "He was the one who really gave us the guidance and support we needed to become an album quality band. He even produced our demo tape — what more can you ask of the guy? We have a lot of faith in our own ability, but the truth is that without a little luck, we might still be playing the clubs."

With a sound that blends the pop accessibility of Quiet Riot and the full-bore fury of Motley Crue, it seems unlikely that Rough Cutt would have languished in those clubs for long. Undeniably though, the help of Dio made life a great deal easier for Shortino, guitarist Chris Hughes, bassist Matt Thor, guitarist Amir Dekrah and drummer David Alford. Their self-titled debut album has confirmed Dio's faith in the band, and while the LP's production was handled by

Tom Allom (known for his work with such groups as Krokus and Judas Priest), Ronnie James Dio remains very proud of his young lieges.

"I enjoy their energy," Dio stated. "I get a thrill out of working with young musicians because I pick up on their enthusiasm, and they pick up on my experience. Rough Cutt can go a long way in this business if they keep their heads screwed on right. I probably would have considered producing their album, but I had commitments of my own which made that impossible."

While Rough Cutt has made an immediate splash on the metal scene, it took the band's present lineup nearly two years of constant work to produce a record deal. Actually, Rough Cutt's history is intertwined with that of another West Coast group — Ratt. It seems that some three years ago Hughes, Thor and Alford were members of Ratt's first lineup along with vocalist Stephen Pearcy and current Ozzy Osbourne guitarist Jake 'E.' Lee. When Pearcy started to dominate the situation more than the others felt was necessary, they split to form a band of their own.

"We all come from San Diego," Hughes explained. "That's where Stephen's from too. We all played together for a year or so, but the chemistry just wasn't right. We take the business a little more seriously than he does. We have

nothing to complain about, understand. We're very pleased about Ratt's success, but Rough Cutt doesn't have to take a back seat to anybody."

Rough Cutt began to take shape when Alford ran into frontman Shortino while both were walking their dogs. Their conversation quickly shifted from canines to rock and roll and the band in search of a singer found a singer in search of a band. "It was fate, pure and simple," Paul exhorted. "It's the only way to explain it. We got together and bam! right away we knew we had something. We all approached the music biz the same way and we had the same interests in music. We became one big family from the moment we met."

To further Rough Cutt's familial attitude, the band's five members, their girlfriends and pets have all moved into one house in the outskirts of L.A. While the band admit the four bedroom abode sometimes seems to be overflowing with humanity, the guys say they wouldn't have it any other way. "We're all in this together," Shortino stated. "We don't believe in everybody living miles apart and only getting together to rehearse or play a gig. We want to eat, breathe and live rock and roll 24 hours a day, and that's exactly what we do in our house. Let me tell you," he added with a laugh. "Sometimes that's one wild and crazy place." □



Rough Cutt: "Without a little luck, we might still be playing the clubs."

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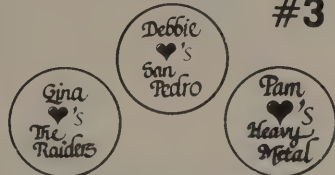
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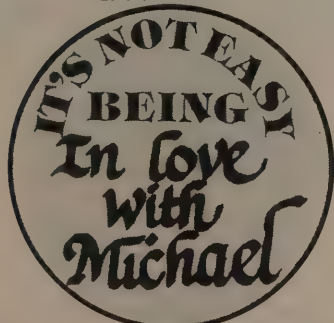
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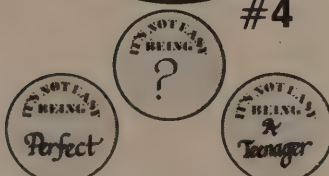
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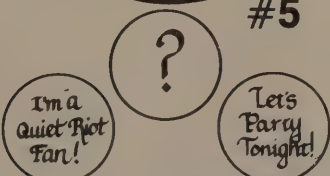
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Journey the beat goes on



Steve Perry (left) and Neal Schon: "Journey's recording again because it wants to."

Paul Natkin/Photo Reserve

Despite Personality Conflicts Bay Area Rockers Roll On.

by Jodi Summers Dorland

In the past six years Journey have scaled the rock and roll mountain to firmly plant their flag of commercial success on top of the highest peak. With such million selling albums as *Departure*, *Captured* and *Escape*, plus singles like *Open Arms* and *Anyway You Want It*, Journey have become one of America's favorite hard pop bands. But one may wonder why the members of a group with such a record of success would need to take a two year sabbatical following the release of their multi-platinum 1983 opus *Frontiers*, their most successful album to date? Drummer Steve Smith released two solo LPs, bassist Ross Valory did some video work, Jonathan Cain worked briefly with his wife's band Tryangle, guitarist Neal Schon teamed up with Bay Area buddy Sammy Hagar to form the heavy metal "supergroup" HSAS and frontman Steve Perry achieved Top 10 success with his first solo LP *Street Talk*. Although all the musicians did achieve musical gratification from their individual endeavors, it still does not explain why America's premier popsters took a break at such a high point in their collective career. Recently, *Hit Parader* had the opportunity to speak with Steve Perry about the bandmembers' solo excursions and the future of Journey.

Hit Parader: Why did the members of Journey choose to take on solo projects at the height of the band's popularity?

Steve Perry: After six-and-a-half years it was time for everyone in the band to enjoy some personal indulgence; whether that meant another band or a solo album.

HP: But Steve Smith went in a jazz direction, Neal Schon did some heavy metal work and you made a pop album — can't all that variety work as a detriment to Journey?

SP: There's no doubt that everybody has their own musical preferences, and each of them are

as far removed from Journey as anything could be. But it does provide an energy that creates a better group.

HP: Your solo disc, *Street Talk*, sold over a million copies. Does that make you apprehensive to work within a band framework again?

SP: *Street Talk* was definitely what I wanted to do on my own, so it was more self-indulgent. That kind of freedom has its price. The group is a democracy that works for itself — and sometimes against itself, too. A group is a group, and a single artist can do whatever the hell he wants. They're both good but they're both different.

HP: With *Street Talk*'s success, are you reluctant to go back with Journey?

SP: No. I'm putting my solo career on hold. I think I'll be a lot more active in Journey over the next few years. I am as involved with Journey as I am with my solo career. But you've got other musicians in the band who are as involved in making decisions as I am; so our direction and commitment remain a little unclear.

HP: Do the rest of the bandmembers share your commitment, or are they returning to do another Journey album out of obligation?

SP: Journey is not doing anything for any other reason except that it wants to. It doesn't have to do anything, it's gotten to that point in its career. I don't have to do a Journey album and the other members don't have to do one either. We're together because we want to be. We didn't play together for a year, but that didn't mean we split up, it only meant we took a hiatus.

HP: Now that you've reunited do you feel pressure to make Journey's next album bigger and better than *Frontiers*?

SP: No. That's just what somebody said about my solo album, "Didn't you feel any pressure?" No. What can you do if you're under pressure? You can do nothing and you can't accomplish anything. You can't feel good about what you're doing. I try to keep the pressure away by saying, "Who gives a damn, let's just have fun." With fun all things are possible. This band is only going to do what it wants to do — and we don't want to turn our next record into a circus event — we want to make songs; rock and roll tunes. We want to make music that we like and the fans can enjoy. □

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RATT



Speak out

Cellar Dwellers Crawl Out To Reveal Their Secrets.

Even we are a little surprised by how successful we've become in the last year. I'm not saying that we don't deserve it, but it's still been a very exciting time for us. A year or so ago we were feeling a little sorry for ourselves because all our friends, people like the guys in Motley Crue, were getting signed and having big hits while we were still playing in clubs. Now we're right up there with them, and that's the best feeling in the world.

ROBBIN CROSBY

The biggest thrill I had during the last tour was getting the chance to jam on stage with (Aerosmith's) Joe Perry. We were playing a show up in Massachusetts, and Joe came out for the encore and played *Walking The Dog* with us. He's been one of my biggest influences for as long as I can remember, so having him stand on stage with us and actually play one of my guitars was incredible.

WARREN DeMARTINI

People are always asking me how Ratt got their name. I guess the answer I give depends on how many times I'm asked that question during the day. One story is a few years ago, when we were rehearsing in this really miserable place, this huge rat ran out from under our amps and kind of gave us a funny look. We felt like we were hanging out with him in this dirty old building in the middle of the night, so we said, "Hey, we're rats too."

STEPHEN PEARCY

I used to share an apartment with Nikki Sixx from Motley Crue. I tell you, we had some *strange* parties in that place. There were times that we literally would start a party on Friday night, and the next thing we knew we were waking up on Sunday morning. We'd lose a whole day in there somewhere!

ROBBIN CROSBY

I love to move around on stage. When I get out there it's pure insanity. I tend to be a little hyperactive anyhow, but when we start to play, and the crowd starts to get crazy, there's no holding me back. I don't care if I haven't been feeling that well, or if I'm tired, once we plug in our amps, it's like we're plugging into an extra source of electricity for us as well.

JUAN CROUCIER

We have a look and sound that's very distinct. When you've come through a club scene, like we did in L.A., where there are dozens of very good bands trying to blow each other away every night, you've got to come up with something that's a little

different. That's why a lot of the L.A. bands tend to look and act a little strange. It's the only way any of us could get noticed.

WARREN DeMARTINI

I can't wait until everyone gets a chance to hear our new album. It makes *Out Of The Cellar* sound like child's play. I don't mean to sound too c-azed, but it's really that good. The difference is that there's a much more cohesive feel to this LP. The last one drew on bits and pieces we had saved up over the years. This one presents new material with all of us contributing. This is one record you're going to have to hear to believe.

ROBBIN CROSBY

We're trying to avoid the star trip mentality in this band. We may look like stars, and act like stars, but we're all pretty level headed guys. We're also not going to make one or two guys bigger than the rest of us. That's why we all speak to the press and all get our time in the spotlight on stage.

Ratt is a true democracy.

BOBBY BLOTZER

I don't view any other vocalist as doing what I do on stage. There are guys that sing a little better and jump around more, but I'm able to communicate with the audience and I'm very proud of that. To me that's the most important thing a singer can do. You're the one who has to talk to the audience and make sure they feel involved with the show no matter if you're playing a club in front of 500 people or a stadium in front of 50,000.

STEPHEN PEARCY

The strangest thing that happened to me in the last year was when I was kidnapped by Motley Crue and kept on their tour bus for three days. They kept bringing all these women on board, and they "forced" me to constantly party with them. Just when I finished with one batch, they'd stop the bus and pick up a new bunch. It got a little tiring after a while, but I pride myself in never

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ROBBIN CROSBY

Robbin and I try not to step on each other's toes when it comes to playing solos. Anyway, he's a lot bigger than I am, so if he stepped on my toes, it'd probably kill me. We try to divide time up fairly evenly with one of us playing lead and the other rhythm. I tend to play a bit more lead, but that's what we've agreed upon. All I know is that we're both happy with the arrangement.

WARREN DeMARTINI

I've never felt totally at home in the L.A. music community. Most of us are originally from San Diego, and while the two cities aren't really that far apart, there's a very different attitude. We like L.A., and we know that if we had stayed in San Diego we never would have gotten the same opportunity we got by coming to L.A., but I don't know if it will ever really be home in my heart. □

STEPHEN PEARCY



Ratt (left to right): Robbin Crosby, Bobby Blotzer, Stephen Percy, Juan Croucier, Warren DeMartini.

Tami Langan/LGI



Robbin and Warren in action.

Klaus Meine

by Don Mueller

Each month *Hit Parader* journeys back in time with a rock and roll celebrity. This month's time traveler is the Scorpions' Klaus Meine.

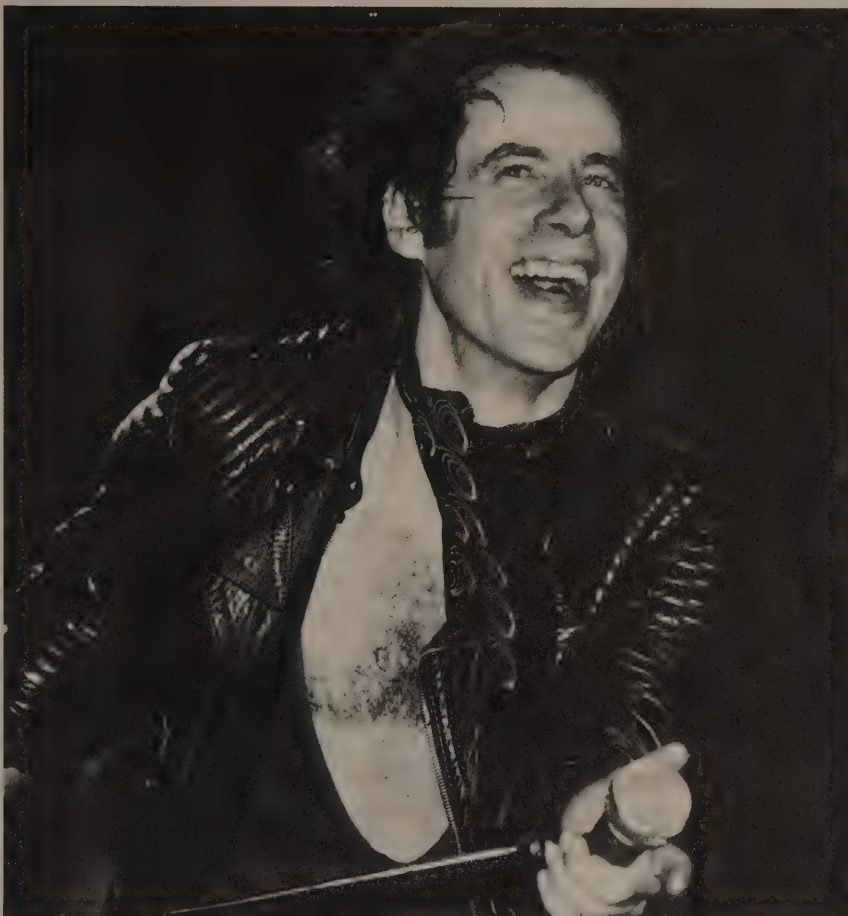
Nestled in the heart of West Germany lies the small town of Hannover. It's the place Scorpions' vocalist Klaus Meine calls home. Far from the hustle and bustle of such media centers as London, New York and Paris, Klaus enjoys the relative solitude that Hannover provides him. "It's a beautiful place," he said. "And I always miss it when I'm on tour, but sometimes it seems to be a million miles away. When you're in the middle of Texas you don't think about Hannover that much."

Growing up in Hannover in the 1950s was a strange experience for young Klaus. The post-World War II mentality still gripped the German nation, and while the horrors of war were not lost on Meine, he admits that his upbringing was generally devoid of overt references to his nation's past.

"It's funny how American journalists seem fascinated by what it was like growing up in Germany," he said. "You don't get asked those kind of questions in England or the rest of Europe because each family has its own war stories to recall. Growing up in Germany was basically the same as growing up anywhere else. There were still signs of the war around if you looked hard enough, but it wasn't something that stared you in the face every day."

By the time Klaus had reached his teens, he had become obsessed with rock and roll. While Germany was far from a rock hotbed, Klaus was able to pick up the latest sounds on his radio, and occasionally he would see bands touring through the nation. Groups like the Beatles, who spent much of their early time in Germany, left a lasting impression on Meine.

"I saw these guys on stage singing, and I thought there could be nothing in the world that would match that excitement," he said. "That's when I knew I wanted to be a rock and roll singer. I started putting together bands of my own by the late '60s, and by 1970 I had met Rudolf Schenker



Klaus Meine: "It's funny how American journalists seem fascinated by what it was like growing up in Germany."

and the first version of the Scorpions was formed."

In the beginning, the band met with less than an enthusiastic response. Drawing on influences like Deep Purple and Led Zeppelin, the Scorpions' hard rocking approach "scared most club owners," according to Meine. Determined to make it, however, the band continued on, battling against hostile club owners and indifferent audience reactions until they had reached the top rung of the German hard rock ladder.

"There really wasn't much competition for us," he said with a laugh. "For a long time, to be called the biggest hard rock band in Germany was as big a put-down as it was a compliment. People would say, 'Not only are you the biggest band in Germany, you're the *only* band in Germany.' In many ways they were right. That's why we always wanted to play in England and America — the true homes of rock and roll. When we couldn't for a long time, our frustration became incredible. Thank-

fully, everything has worked out just fine."

After having spent nearly two decades playing music, Klaus has many fond memories — and some that are not so fond. Paramount among these is the throat operation he had to undergo shortly before the Scorpions recorded their **Blackout** LP. For a long time, he thought the surgery would be the end of his singing career.

"I remember going to rehearsals with a thick scarf around my neck, and it was the middle of summer," he said. "I was sure I'd never be able to sing again. The doctors had discovered nodes on my vocal chords, and when they removed them, they said that I would never be able to play with the band. It took a long time for me to get well, but I proved the doctors wrong. Thankfully the band waited for me. I kept telling Rudy, 'Go find a new singer!' He said back, 'No, we'll only be the Scorpions with you singing.' That kind of dedication means everything to me." □

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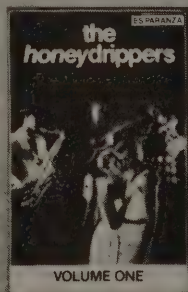
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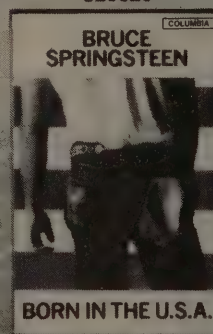
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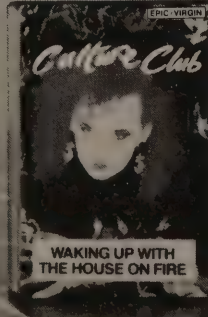
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Celebrity rate a record

Larry Busacca

by Charley Crespo

Now that Ace Frehley is making his return to rock and roll, he insisted on kicking off his press coverage with our infamous Celebrity Rate-A-Record.

"I don't listen to radio much," revealed Ace. "I don't buy that many records. I listen to the stuff the guys in my band (Frehley's Comet) bring over — I've been a recluse for two years. I lost perspective while I was in Kiss. Now I can look at things objectively."

We presented Ace with a pile of recently released 45s and asked him to give us his first impression.

SexCrime (Nineteen Eighty-Four), Eurythmics

The introduction reminds me of when I used to sniff glue in the Bronx when I was 13. The panning from the left to right speakers is so heavy! It's got a danceable beat; I like it.

Into The Fire, Dokken

That's a funny name. I wonder if Don Dokken hangs around the docks. The chord changes remind me of AC/DC. The true test is whether the lead guitarist is playing his wang bar or not. They remind me of Ritchie Blackmore's Rainbow.

Tears, John Waite

John waits for no one. I tried to call John Waite to sing in my group, but he wouldn't return my calls. His loss. Between me and Richie Scarlett, I don't think we need a lead singer now anyway. I've heard this before; his voice sounds great. It's got a good bridge and a good hook. The drummer reminds me of my drummer, Anton Fig. Why does the guitar sound so flat? It's probably me. Brain damage. It might be the cough medicine I took before. What did you put in my tea?

2010, Andy Summers

It's the 2001 theme. There's an off-beat maraca action. Sounds like the Police doing 2001, what else can I say.

Sunshine In The Shade, the Fixx

What's the first song these guys did? *Stand Or Fall*. I loved it. This guy's got a nice voice. They have a distinct sound, nobody else sounds like that. They don't use much harmony. I don't



Ace Frehley: "I wouldn't touch this song with a ten-foot pole."

care for the orchestration, it could have been done on guitar; I mean, this is a rock band, right?

Red Sector A, Rush

I've always liked these guys. They're old friends of mine. They opened the first major tour we did in Kiss. We'd go out drinking. I haven't seen them in a long time. It doesn't sound like their old stuff, or I would have recognized them. This is Geddy Lee singing? Who's playing synthesizer? They're consistent, they always maintain a level of excellence, and they've kept their audience over the years. I don't think the drummer ever got the credit he deserved. This is a good track. It shows they've grown.

All Right Now, Rod Stewart

Rod the Mod, the man who's in love with himself. Rod will tell you Paul Rodgers is one of his favorite singers. I loved the original song by Free. This is a mistake. I wouldn't touch this song with a 10-foot pole. Take it off. That's like trying to redo *Foxy Lady*.

I'm Leaving You, the Scorpions

The Scorpions opened for Kiss in Europe a few years back. I like it, it's heavy. I like this

guitar player; he reminds me of me a little bit. Good solo.

Born In The U.S.A., Bruce Springsteen

It's got a nice hook to it. It gets a little repetitious, though I shouldn't say anything bad about Bruce Springfield (Ed. note: perhaps Ace was confused because he almost played a song called Bruce by Rick Springfield) because he's the boss. I like Bruce Springfield. I like the record.

I Need You Tonight, Peter Wolf

I like it. It's got a good dance beat and it's a little reminiscent of the '50s with the sax and the arrangements. It could go a long way with a little promotion (laughs); a friend of mine does promotion at EMI Records.

Yes Or No, the Go-Go's

I had a dream I met the guitar player that just left the group, Jane Wiedlin. I dreamed she became the first woman president. Is she on this record? Good harmony. Do you remember, *Turn, Turn, Turn* by the Byrds? This almost sounds like the first album of the Byrds, but with their balls cut off. Like they had a sex change operation and became females. It's good. I like the song. I like the Go-Go's. □

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WHO RULES HEAVY METAL?



Ross Halfin

Iron Maiden (left to right): Adrian Smith, Bruce Dickinson, Steve Harris, Dave Murray, Nicko McBrain.



Mark Weiss

Judas Priest (left to right): Ian Hill, Glenn Tipton, Rob Halford, K.K. Downing, Dave Holland.

Judas Priest vs. Iron Maiden

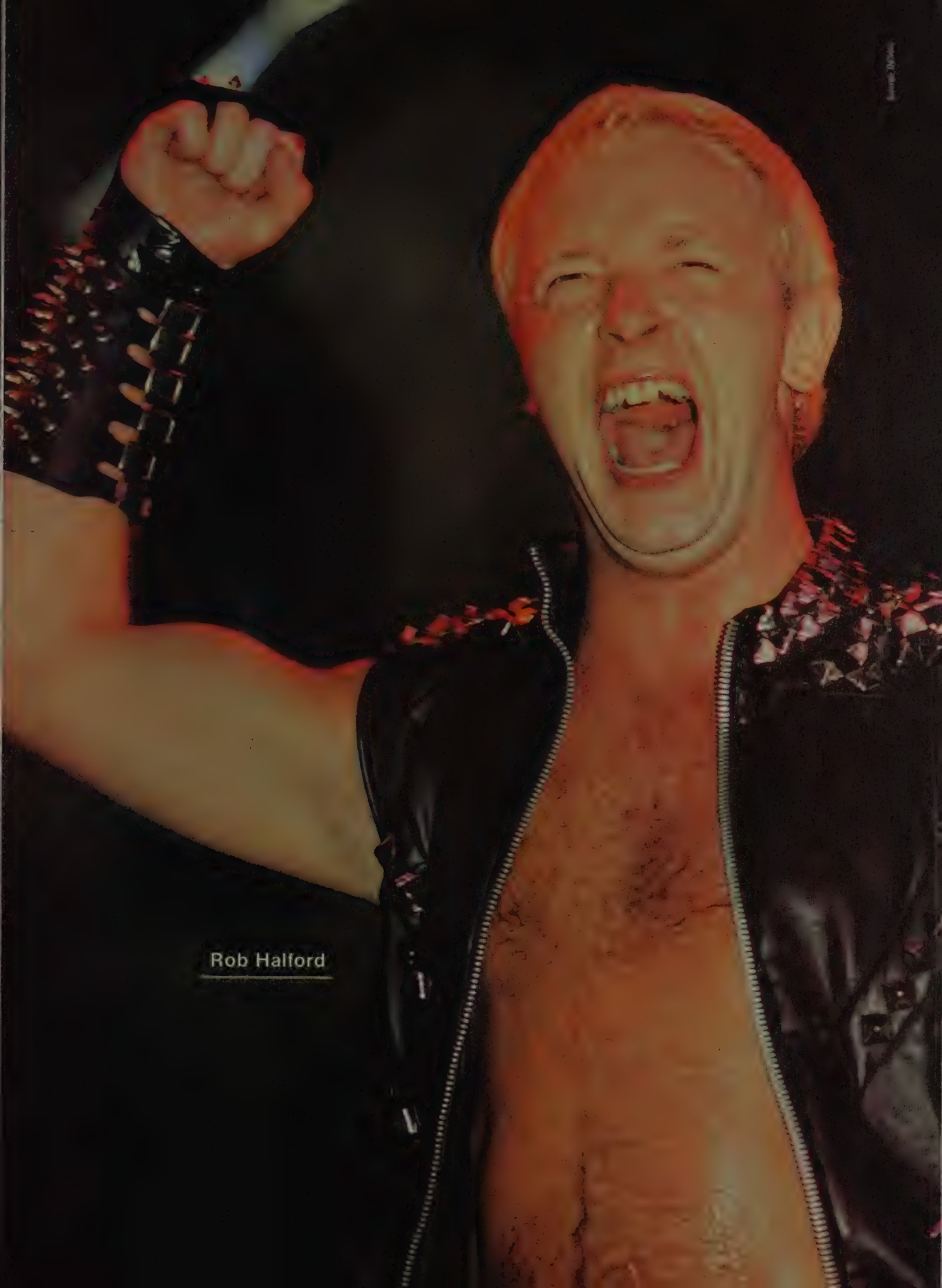
by Rob Andrews

In the world of heavy metal two bands have emerged as the form's preeminent forces — two British groups whose volatile sound, dynamic image and engaging personalities have shot them to the very apex of the hard rock domain. Yes, Judas Priest and Iron Maiden have blossomed into true defenders of the heavy metal faith, and while these decibel demons have notably different attitudes and philosophies, they share a common love for rock and roll that separates them from the legion of poseurs who seem to dominate today's metal scene. Both bands garner platinum albums and pack arenas around the world, yet one question remains — who truly rules the metal empire, Judas Priest or Iron Maiden?

"I don't think there's really any competition for Judas Priest," that

group's vocalist Rob Halford stated. "I don't mean that as a put down of any band. Rather, I'm indicating that we stand alone. We don't follow trends or try to stay in front of any other group. We may note what a band like Iron Maiden is doing, but we don't view it as competition, in fact I only wish them the best of luck. We're all fighting to represent the metal cause, so we're actually on the same side."

Despite Halford's positive words, a growing tension has become evident between these two metal masters. The most vocal about this "feud" has been Priest guitarist K.K. Downing, who has cited Maiden's stage wear and sound as being heavily dependent on the Priest for its inspiration.



Rob Halford

Bruce Dickinson



"Sometimes I've looked at pictures of their guitarist Dave Murray and I've got to look twice to make sure it isn't me," Downing stated bluntly. "We went on tour with them a few years back, and by tour's end they had picked up a few new tricks from us. I'm not begrudging them the right to study a band like us and pick up a few pointers, but it angers me that after they've done that they can sell out Hammersmith Odeon in London for four shows and we can only sell out two."

While Maiden's vocalist Bruce Dickinson acknowledges Downing's charges, he quickly dismisses them. "I'm sorry that K.K. has become a bit ruffled by things," he said. "But to my eyes and ears there's very little in common between the two bands other than we both play heavy metal. Do you really think Dave and K.K. look that much alike? Does my voice sound like Rob Halford's? Do Steve Harris and Ian Hill play bass the same way? The answers to me are obvious."

Yet, despite this war of words, a large amount of respect exists between Maiden and Priest. In fact, Maiden's founder Steve Harris is the first to state that if it wasn't for the pioneering efforts of bands like Priest, Iron Maiden may never have had the opportunity to reach international stardom.

"When we came along punk was all the rage in England," Harris explained. "It was very hard for bands with long hair who played heavy metal to even get that many gigs in Britain. There was backlash against heavy metal and the whole leather and studs image. So perhaps the metal bands who preceded us

actually made it a little harder for us to get the recognition we deserved. But on the other hand, the pioneers must always be given credit. They were the ones who broke the ground and made people sit up and take notice of heavy metal. I include Priest along with Black Sabbath and Deep Purple as those pioneers."

Unquestionably, a bit of resentment exists within Priest towards the speed at which Maiden has sailed to the top of the metal hierarchy. It took the boys from Birmingham nearly a decade of blood, sweat and tears before they finally broke through to a mass market with 1983's platinum **Screaming For Vengeance**. In contrast, by the release of Maiden's third album, **The Number Of The Beast**, this London-based quintet were already stars on both sides of the Atlantic.

"There were times when we wondered if we'd ever break through in America," Priest's guitarist Glenn Tipton stated. "We came over and toured time after time, and while we were unquestionably building our following, the process of growth was so slow at times that it was almost impossible to notice. We were the band on the firing line. Whenever a new trend came out, Judas Priest was always the band that critics singled out as the band that was destined to die."

"We never did die though," he added. "We stuck to our beliefs, and our faith in the fans and the music we play has been rewarded many times over. Today, when we look around and see how many bands we've influenced, we feel wonderful. Now we know that the long months we spent touring America were

not spent in vain."

In fact, the many months that Priest have spent in America have caused a bit of a rift between the band and their fans in Britain. While Maiden have continually gone out of their way to play before their countrymen — once even traveling all night to play a single British show before returning to the States — Judas Priest have occasionally felt the wrath of English rock fans who feel the group has "sold out" to America.

"In a way they may be right," answered Rob Halford. "We're businessmen as well as musicians, and the simple fact is that our biggest market is America. We can go there and tour for six months at a time. An entire British tour can be conducted in 10 days, and that's playing London *twice*. How can the British fans expect us to play England as often as we play America? The demand just isn't there. We'd love to have a British tour every year, but if we did that, we'd be playing in front of empty seats. We're not concerned with making money on a U.K. tour — that's almost impossible. It's just that if we do something like that, we want to feel we're wanted."

Dickinson's attitude towards playing his homeland differs sharply from Halford's. "We're a British band, and we're very proud of the fact," the singer said. "I could never picture a day when we'd do a tour and not play in Britain. For us, that would be like going on the road without our guitars. A big difference between Priest and Maiden is that we became successful in Britain before we broke in any other country. I believe they had

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success in America first."

Another major difference between the two bands is their attitude towards the video phenomenon. While Halford is quick to admit that Priest are born hams who enjoy parading in front of the camera, Dickinson indicates that video is not a form tailor-made for Iron Maiden. In fact, he says, if it was up to him, Maiden wouldn't even appear in their own videos!

"Take a concept video like *2 Minutes To Midnight*," he stated. "I didn't think the band should even be in that clip. If you're going to use actors, then use professional actors. I hate lip synching, so that's another aspect of videos that I'm not crazy about. I realize that they've become a very important tool for marketing a band, but Iron Maiden has never depended on the normal publicity channels. We've never gotten radio airplay and we've never been big on videos. We've always done things a peculiar, but successful way."

The band's differing attitudes towards video is reflected in their musical product as well. While Priest has enjoyed the occasional hit single with such tracks as *Living After Midnight* and *Breaking The Law*, Maiden have gone to the opposite extreme, having never even released a single on this side of the Atlantic. "Why should we?" Harris asks. "We're really not a singles band. We take a great deal of pride in our albums. After all, a band concerned with having a hit single probably wouldn't put a 14 minute song on one of their albums like we did on *Powerslave*."

Yet, despite all of their apparent differences, Maiden and Priest have managed to inspire the metal troops across the planet like few other hard rock bands have done before. With their fondness for leather and studs, and their ability to present music filled with pulsating riffs and vivid lyrical imagery, both bands have made metal an extremely popular and successful musical form.

"The bottom line for any band is the music they play," Halford declared. "Yes, we wear leather, and yes I ride a motorcycle on stage, but if we didn't have the music the people wanted to hear, they still wouldn't come to the shows. They can see leather and a Harley on any street corner, they don't have to pay their money to come and see us for that. They're coming for the spectacle, and they're coming because of the music."

"We enjoy putting on good stage shows," Dickinson added. "We take a great deal of time and effort to come up with something very different each time we go on the road. But the stage shows are there to enhance the music. They are not designed to stand on their own. Our stage set for *Powerslave*, for instance, picks up on the Egyptian themes that appear on the album. It would be silly to put together a stage show that had little to do with the music you were playing."

Thankfully, one need not have to choose between Judas Priest and Iron Maiden. Sure, there will always be fans who prefer one band over the other, but as Bruce Dickinson explained, being a Maiden fan isn't an all inclusive phenomenon. "Our fans are very loyal, but the truth is that I imagine a lot of Judas Priest fans like us, and a lot of our fans like them. That's wonderful. I like them



"Do you really think Dave Murray and K.K. Downing look that much alike?"



K.K. and Glenn roar into action.

as people and as performers, and I know we have given a false impression of feuding. To me all rock bands are one big happy family."

As is usually his way, Rob Halford must

have the last word, "We're all brothers fighting for the same beliefs. I love all bands that believe in the heavy metal cause. After all, we are all defenders of the faith." □

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Angus: 120 lbs. of pure rock and roll dynamite.

shoot to kill

The Thunder From Down Under Prepare Next Vinyl Venture.

by Andy Secher

AC/DC is one band that will never be rushed. Whether it's taking two years between albums, or spending four months plotting their next world invasion, guitarists Angus and Malcolm Young, vocalist Brian Johnson, drummer Simon Wright and bassist Cliff Williams believe that patience is one virtue that shouldn't be ignored.

"When we do something we want

it to be done right," Johnson said. "We don't care how long it takes. I imagine the way we approach our projects is slightly different from the way most other bands do things, but that's what makes AC/DC special. We seem to grow stronger when we're apart. We replenish our energy and our creativity so that when we do get together again you can practically feel the electricity."

With work on their forthcoming LP — their first since 1983's **Flick**

Of The Switch — proceeding at what Johnson termed as "a reasonable pace," it seems that AC/DC are once again following their own platinum-coated path to the top. While many rock experts had predicted the band's demise a year ago, the success of their recent European tour and the high visibility of their recent EP **'74 Jailbreak** have proven that AC/DC remain as strong an attraction as ever.

"I heard people talking about AC/DC coming to an end, and it made me laugh," Johnson stated. "Why would we do that? We have the best jobs in the world. Millions of people love us everywhere we go, and we get to visit them whenever we want to tour. We'd have to be even dumber than we are to give that up. I know that some bands have internal problems that make life very difficult, but nothing could be less true where we're concerned; we love each other like brothers."

Still, one must wonder how Johnson feels about having '74 **Jailbreak**, an EP which presents decade-old material featuring the late Bon Scott, serve as the key for AC/DC's recent revitalization. After all, it was difficult enough for the Newcastle, England-born belter to fill Scott's rock and roll shoes when he joined AC/DC in 1979.

"I love the fact that Bon is still remembered," he said with sincerity. "He was one of my favorite singers, and it's wonderful that the fans get a chance to hear him again on the new record. People have always tried to put me in competition with Bon, but those who know me are aware that isn't my style at all. I only have the greatest respect for Bon and the work he did with AC/DC."

"I've always viewed AC/DC as a band that's very proud of its history," he added. "In concert we still play a lot of the songs that Bon appeared on, and sometimes I swear I feel his presence up there with us. At first I was a little spooked by that, but over the years

I've grown used to it. I know that no one will ever replace Bon, and that's the way it should be. That's why I'm particularly glad the **Jailbreak** record has done so well."

Johnson was quick to add that the band's soon to be released LP will add another sterling chapter to AC/DC's legendary rock and roll book. Once again, the band has chosen to produce themselves, something that drew a great deal of heat during the **Flick Of The Switch** sessions. After relying on noted producer Mutt Lange (also known for his work with Def Leppard and the Cars) for assistance on such classic LPs as **Back In Black** and **For Those About To Rock We Salute You**, the band's decision to "try it ourselves" was widely criticized within the rock world.

"We seem to grow stronger when we're apart."

"Why shouldn't we produce ourselves?" Johnson asked. "We've always been a bit involved with album production, especially Malcolm, so taking over completely was fairly easy for us. You've got to remember that we really didn't intend to produce the last album on our own. We approached Mutt, and he said he was exhausted and couldn't do it for at least six months. Well, we were ready to go, so we had two options; either delay our recording schedule another six months, or produce it ourselves. Obviously

that's what we did.

"What we get by doing it ourselves is a much rawer sound," he added. "Mutt tends to be a perfectionist, so he smooths some of the rough edges off the music. That makes it a little easier for radio stations to digest, but we see no problems with leaving a few blemishes on. This time a great deal of what we're doing is being recorded live. I'm trying to cut the song on the first take in order to keep the level of energy high. That's the only way to get the sound that AC/DC is known for."

It's amazing, in light of the band's decade-long career, how similar AC/DC's style has remained throughout the years. While other hard rock bands, such as Led Zeppelin, constantly altered the scope of their presentation, AC/DC has remained true to their riff rock approach.

"We play the music we feel," Brian said. "We've never viewed ourselves as great artists — just as five blokes who enjoy getting together and playing some music. We still get off on the music we make, so why should we be concerned with changing what we do? AC/DC is the best rock and roll band in the world as far as I'm concerned, and it would be a crime for us to change that. It's great that we can get on stage and play songs that are 10 years old and have them sound just as good as the things we've just recorded. That's a very special skill to have, and it's one that AC/DC has no intention of ever giving up." □

Ross Marino



AC/DC (left to right): Cliff Williams, Malcolm Young, Angus Young, Simon Wright, Brian Johnson.

Pick his

Wrathchild

English Quartet Prove Bizarre Is Best.

by Winston Cummings

"What's 'too much?'" Wrathchild's vocalist Rocky Shades asked with a cockeyed grin. "I don't like it when anybody says, 'Those guys are disgusting.' Who are they to judge? I admit we're loud, we're lewd and we're more than a little crazy, but what's wrong with that? We're also a damn good rock and roll band, and after all is said and done, isn't that really all that matters?"

Well, in all honesty, sometimes it's hard to view a band's rock and roll merit when they choose to dress in black leather attire covered with spikes and chains, wear outrageous shades of lipstick and have enough hair to make most other rock bands look bald in comparison. Yes, Wrathchild may be a good rock and roll band, but with an image like theirs who's going to notice?

"Don't get carried away by the way we look," Shades added. "It's just part of our overall presentation. If you'd never seen us but heard our album, you'd expect us to look this way. We are trash. We play trash metal and we look like trash. Everything works hand in hand."

Formed by Shades, drummer Eddie Starr, guitarist Lance Rocket and bassist Marc Angel in 1983, Wrathchild quickly made a name for themselves in the clubs and pubs around their home in Worcestershire, England. Their totally outrageous appearance, as well as a stage show that featured naked women, whips, chains and enough amps to stop a charging rhino at 30 paces, soon attracted the attention of Heavy Metal Records, Britain's premier independent hard rock label. The band soon went into the studio to record their debut disc, *Stakk Attakk*, a fast and furious collection of tunes that instantly made Wrathchild the kings of their own genre — trash metal.

"We love being totally over the top," Shades said. "If our wicked minds can think up something depraved, there's no doubt that we'll put it to music and record it. We're not trying to make music that's going to last for centuries or be viewed as having some lasting social impact. We want our music to be loud and obnoxious — but we want it to be fun as well. We don't care if people laugh at us. We don't care if they even hate us. That's healthy. If people accepted us with a shrug, that's when I'd be worried."

With songs such as *Too Wild To Tame*, *Trash Queen* and *Law Abuser*, it seems highly unlikely that anyone anywhere will ever accept Wrathchild with a mere shrug of their shoulders. In fact, the band has already stirred up a flood of controversy in their homeland, and now with the American release of *Stakk Attakk* it seems certain that this debate will spread to this side of the Atlantic as well. Nothing could make Shades happier.

"We're ready to take on America," he said. "Let there be controversy, and let there be



Wrathchild's Rocky Shades: "We're loud, we're lewd and we're crazy."

protestors, that doesn't scare us. We know that America can be a little more conservative than Britain in certain musical areas, but we're not afraid. We welcome the chance to face the people who don't like us and make them converts

to Wrathchild's cause. We believe people can have fun, and that's our ambition; to bring our brand of sick, weird fun to every corner of the globe. Let everyone beware: the Wrathchild invasion has begun!" □

Robert Stewart Todd

by Charley Crespo



Fierce Heart

Fierce Heart represents the combination of two historical forces in rock and roll. Rather than copying the styles of current rock favorites, vocalist/bassist Larry Elkins found inspiration in the blues and gospel influences of his home state, Virginia. Guitarist Rex Carroll grew up in Illinois, and he embodies the Midwest's commitment to guitar-based rock and roll. While in a successful Midwestern band called Winterhawk, Carroll emulated the styles of Jimi Hendrix, Ted Nugent, Eddie Van Halen and Yngwie Malmsteen of Alcatraz. Fierce Heart's debut album also featured drummer Chris Cord-Alge, who is not in the band. The band is now seeking a drummer for a national tour.



Slayer

As teenagers, guitarists Kerry King and bassist/vocalist Tom Araya played in a band called the Quits, while drummer Dave Lombardo played in a local group called Sabotage. Although 19-year-old Dave is from Cuba, 23-year-old Tom is from Chile and 20-year-old Kerry is from California they found they had two things in common; the desire to play heavy metal music and the ability to do it. Together with guitarist Jeff Hanneman, who is from Long Beach, California, the quartet became Slayer. King and Hanneman became the group's principal songwriters. Since its formation in 1982, the group has impressed metal audiences throughout the United States and Canada.

The first Slayer album, **Show No Mercy**, was released in 1984. While on tour promoting that record, Slayer played a free mini-concert in a New York recording studio. Three songs from that tape will be pressed on one side of a numbered, limited edition picture disc; the other side will feature three tracks from **Show No Mercy**. That EP will be followed by Slayer's second full LP, **Hell Awaits**, which will present all new songs.

Shooting stars



Griffin

Among the lush foothills of Mt. Tamalpais, California; overlooking the Golden Gate Bridge, is a wealthy community populated by laidback hippies and the nouveau riche, all of whom reside in woodsy dells. The area propagates mellow music, like the Grateful Dead and Jefferson Starship, not heavy metal. As a result, the town's hard rockers, Griffin, were reduced to playing in the East Bay and North Beach Port bars for sailors, women of the night and teenage rowdies.

Griffin was founded in the Bay Area five years ago by two East Coast rockers, vocalist Billy McKay from Massachusetts and guitarist Rick Cooper of New Jersey. Following a series of personnel changes, Griffin was rounded out by three other Californians, a manic guitarist dubbed Yaz (born Mike Jastremski) from Castro Valley, bassist Tom Sprayberry from the shipping port town of Alameda and drummer Rick Wagner, the only native San Franciscan in the band. Griffin has opened local concerts for Y&T, Heaven, Armoured Saint and Exciter, and is about ready to try for a national audience.



TKO

Seattle, Washington-based TKO has gone through personnel changes since its debut LP, **Let It Roll**, but Brad Sinsal remains the group's colorful vocalist and driving force. For the new band, Sinsal recruited guitarist Kjartan Kristofferson and bassist Scott Earl from another Northwestern band, Culpit and drummer Ken Mary, who came from a stint with another area favorite, the Randy Hansen Band.

For the past five years, TKO has played clubs and large arenas in the United States and Canada, opening concerts for Van Halen, AC/DC, the Kinks and Heart. Now with a fixed lineup and a new LP, **In Your Face**, the quartet finds itself anxious to prove it can rock better than before. Look out for the band's first video for the song *I Wanna Fight*.

Accept

rock
Solid

Teutonic
Terrors Finish
Work On
Metal Heart



Accept (left to right): Wolf Hoffman, Udo Dirkschneider, Peter Baltes, Stefan Kaufmann, Jorg Fischer.

by James Curtis

Standing barely five-and-a-half feet tall, Accept's cherubic vocalist Udo Dirkschneider is not exactly the picture of the classic rock and roll star. In a world inhabited by the likes of David Lee Roth, Paul Stanley and Vince Neil, little Udo knows that he's going to have to make up in hard work for what he may lack in raw animal magnetism. Dirkschneider, however, wouldn't have it any other way.

"I like to work hard for what I achieve," he said. "I know when people react to what we're doing on stage or what we've done in the studio they're reacting to our talent, not some false image we've created. The bands that rely on their image to survive, and there are many of them — especially in America — will probably not have long careers. Once people grow tired of their looks they'll examine what they have to offer a little more closely. I don't know if they'll like what they see.

"I know that when people examine what Accept presents they *must* like it," he added with an intense look. "There are bands like Judas Priest who play with incredible power and conviction, and I like to believe that we have the same sort of attitude. Accept has had to struggle a long time to achieve the international attention we have today. We

intend to keep working hard until we become the most successful band in the world."

If hard work is the key to success, then Accept seems to have their place in the heavy metal hall of fame already assured. Few bands in rock can match the dedication of this five-man band from Germany who slogged it out on the Continental rock scene for years before finally getting the chance to break through in America last year. Dirkschneider, drummer Stefan Kaufmann, bassist Peter Baltes and guitarist Wolf Hoffman and Jorg Fischer realize now is their opportunity to separate themselves from the horde of "new wave" metal practitioners and prove their hard rocking credentials once and for all.

"I have mixed feelings about being grouped with all the new metal bands," Kaufmann stated. "On one hand we owe our opportunity in America to the fact that a lot of successful new bands opened the doors at U.S. record companies for groups like ours. On the other hand though, I don't think of Accept as being part of this new metal movement. We've been around for six years, and we've enjoyed a great deal of success in Europe. We're very willing to take our time and tour America as an opening act, but I'd feel more comfortable if we could establish our own identity."

Certainly the band has gone a long way in

establishing that identity on their latest album, **Metal Heart**, a powerful collection of "balls-to-the-wall" rockers that loudly and proudly proclaims Accept's arrival at the heavy metal pantheon. While some may still scoff at the band's sexually ambiguous lyrics and Teutonic intensity, there can be no doubt that few bands in rock and roll can match Accept in terms of sheer sonic energy.

"Many bands say they want to grow and expand their music on each album," Dirkschneider said. "We are happy with all our albums. We're glad that this one can be compared favorably with **Balls To The Wall** and that **Balls** could be compared to its predecessor, **Restless And Wild**. I never can understand bands that change a great deal from album to album. It makes it seem like they don't believe in the music they're playing. Accept only knows one way to rock, and that's the way it's always going to be."

In light of the "pop/metal" sound that has recently reached the top of the U.S. charts due to groups like Ratt and Quiet Riot, it would seem that Accept's volcanic metal anthems may have a difficult time in finding a receptive audience on this side of the Atlantic. Guitarist Hoffman, for one, sees the band's unique approach as only having beneficial effects.

"We're never going to sell out to America," he said. "There are bands that

come to the U.S. for the first time and all they see are dollar signs in their eyes. They see this immense country with so many huge cities and wonderful arenas and they immediately begin to plan ways of getting a big piece of the American pie. Accept has enjoyed its time in the States. We toured the country last year with groups like Kiss, and it was an unforgettable experience, but it convinced us to stick to our own sound. It would be too easy to try writing songs that could be played on American radio. That's not our way of doing things."

Hoffman's words were echoed by Dirkschneider. "Some people consider us a little pompous," he said. "But the truth is that we believe very strongly in Accept. The identity the band has achieved over the last few years is something we hold very dear. We would never cast aside our European fans just to make it big in America. We are very loyal to those who have stuck with us over the years. They deserve the best we can give

"Once people hear us, they'll be drawn like a moth to flame."

them at all times."

One concession the band has made to their American following has been making videos for MTV and **Hit Parader's Heavy Metal Heroes** TV show. While Udo is quick to admit that the "false" excitement of a video is far from where Accept's musical heart lies, he grudgingly concedes the need to make the band visible to an ever-growing audience.

"We do want to make Accept as successful as possible," he said. "That means touring as

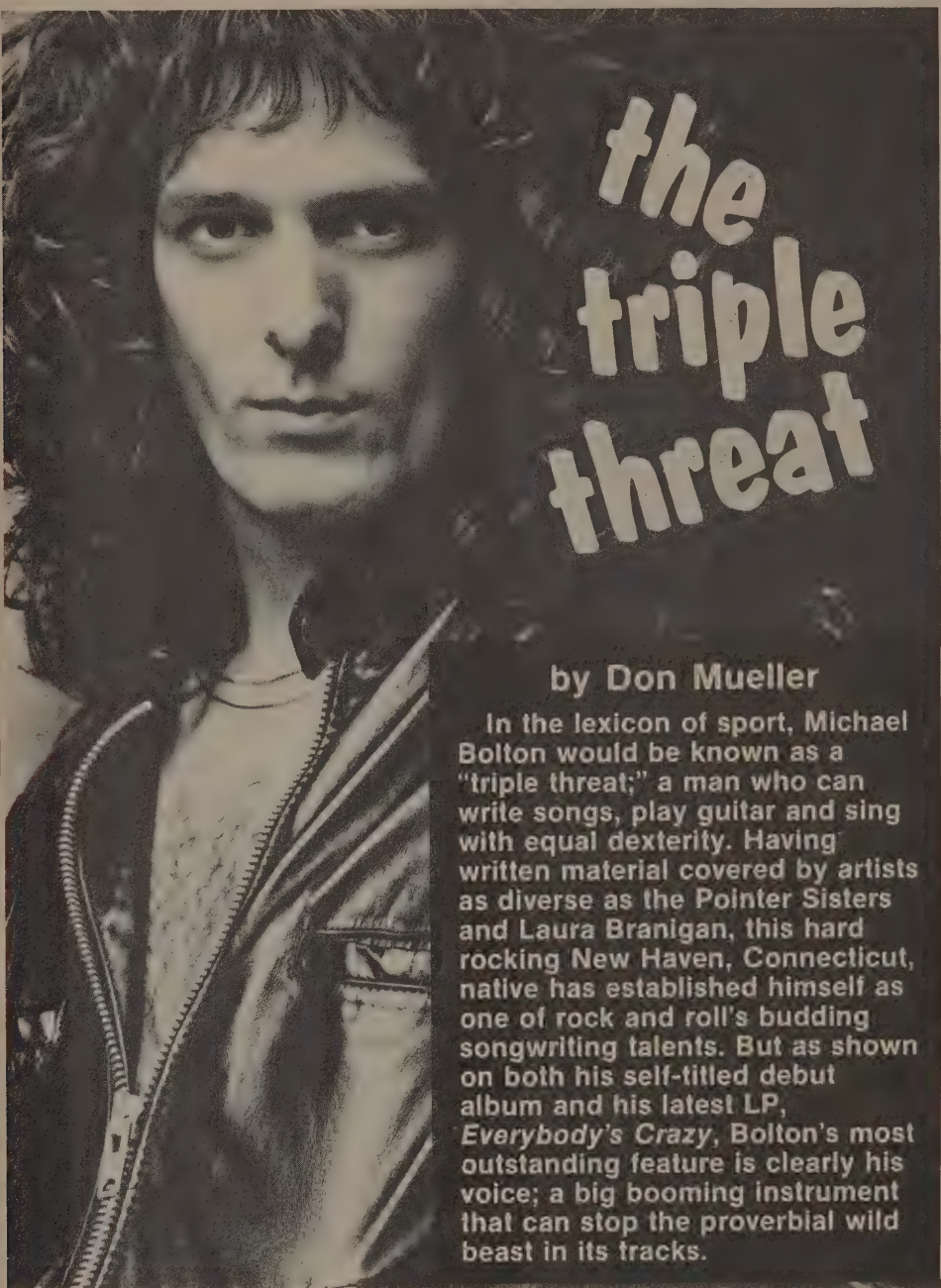
much as we can, and making videos to support the album. Last year we enjoyed making our first video for *Balls To The Wall*, even though we froze our asses off while we were filming it. But that was a small price to pay in order to get Accept into America's living rooms. Once people hear what we're capable of doing, they will be drawn to us like moths to a flame. Accept has something very special to offer, and I'm confident rock fans are smart enough to sense that." □



"Some people consider us a little pompous."

Michael Bolton

Rock Veteran Reaches The Top After A Decade Of Struggle.



David Michael Kennedy

Michael Bolton: "I knew I'd be successful eventually."

"I've always had a powerful voice," Bolton stated. "I formed my first band when I was a kid — I couldn't have been more than 13 at the time — and I was playing clubs where a lot of my fans weren't even old enough to drink. I wasn't playing any kiddie-oriented pop, it was real bluesy rock and roll. My older brother had this great record collection with albums by people like Junior Wells and Screamin' Jay Hawkins, and I used to listen to

them all the time. I started imitating their style when I was about 10; by the time I was 13 I already had record companies interested in signing me."

Bolton's unique vocal style and his songwriting talents soon allowed him to begin a meandering quest for fame. He released a number of solo albums while still in his teens which, while attracting little fan attention, forced one admiring writer to remark that he

had "the voice of a 50-year-old black man." Still, commercial success did not come, and Bolton's frustration grew.

"I was reading all these incredible things about myself and it was great," Michael said. "But I was confused why no one but the critics seemed to be aware of what I was doing. The record companies were relatively supportive, but the fans just weren't there. I knew it would happen eventually, so I was determined to keep on going for as long as it took."

Bolton's next project was a band called Blackjack, which also featured the guitar skills of new Kiss contributor Bruce Kulick. Despite a massive amount of music industry hype, Blackjack failed to set the rock world on fire. Their two albums barely dented the sales charts, but exciting live shows began to attract more and more attention to the group's charismatic lead vocalist.

"Blackjack was a really good band," Bolton recalled. "We were just a few years ahead of — or behind — the times. But the band opened the way for me to start this aspect of my career — being a solo artist again."

Bolton's last album, featuring the single *Fool's Game*, proved that this lionine tressed belter had the goods to be a hot commodity in the rock market. Mixing metallic guitar riffs with soulful vocals and an unerring pop sensibility, Bolton created a musical style that opened eyes and ears across the nation. Now, with **Everybody's Crazy** exploring a similar musical vein, Bolton feels that his extensive career is finally about to hit the heights that he has long envisioned.

"I don't want to sound overly confident, but my music has something special to offer," Bolton said modestly. "The songs are good, the music is hot and the singing is strong. Sometimes it seems that talent isn't very important in rock and roll anymore. You can put on a little makeup, dress up real fancy and then go on stage and do just about anything. You could say I come from the old school. I still believe that the music has to carry the weight. If it's not in the grooves or in your voice you might as well forget it. I'm not saying that I'm against looking good and putting on a good show, but as far as I'm concerned the music will always come first." □

Dokken

the road to glory

Mark Weiss



Dokken (left to right): Jeff Pilson, Don Dokken, George Lynch, Mick Brown.

Hit Parader Goes On Tour With West Coast Rockers.

by Andy Secher

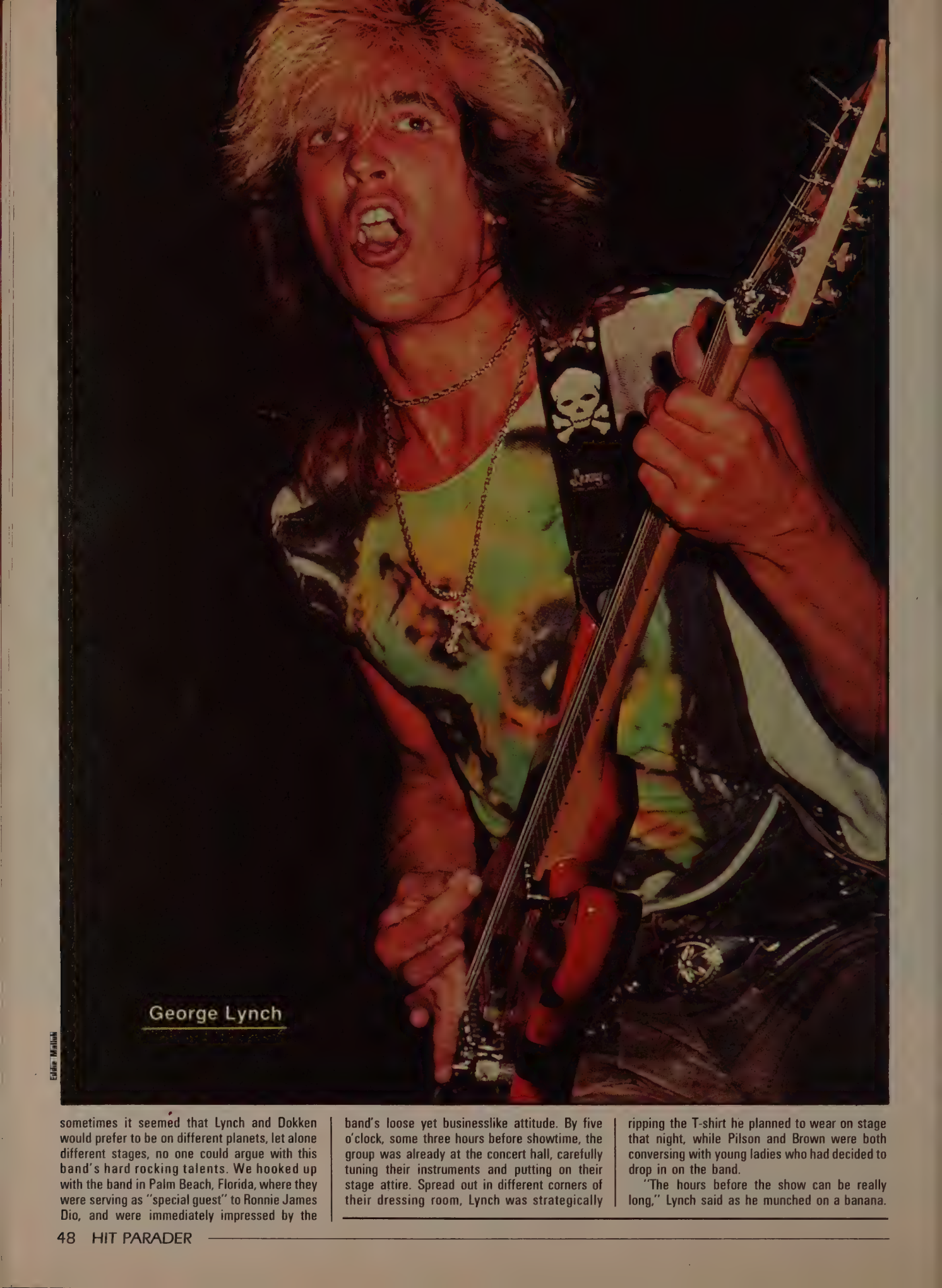
There's an atmosphere of tension that hovers around the band Dokken like a dark cloud waiting to unleash a volley of acid rain. Individually, one would be hard pressed to find four nicer guys than vocalist Don Dokken, guitarist George Lynch, drummer Mick Brown and bassist Jeff Pilson; but throw them together either backstage or on their tour bus, and it's every man for himself. There's no out-and-out animosity apparent, but as Don Dokken explained, this is one band that sticks together for the good of their music.

"We happen to work very well together," he said relaxing on a couch in the band's spacious tour bus as it hurtled down a highway toward Lakeland, Florida. "But we also happen to have some pretty big egos in this group — myself included. It bothers George that it's my name on the marquee. Maybe it isn't fair, but that's the way it is. I imagine feelings like that go on in every band. If we don't become more successful than we are right now, those problems will probably kill us. But if we can break through as we expect, there will be plenty of fame and glory to go around."

Judging by the response afforded Dokken's

most recent album, **Tooth And Nail**, it would seem that the adulation needed to keep the members of the band happy is just around the corner. From the pulsating riffs of *Into The Fire* to the pop/metal magic of their latest single *Just Got Lucky* Dokken is the rarest of rock and roll animals — a band that can rock with power, imagination and style.

Recently, **Hit Parader** had the opportunity to go on tour with Dokken, and experience firsthand the buzz that's going on about this Los Angeles quartet. What we discovered was four "party hearty" individuals who know how to blend a good time with first rate rock and roll. While



George Lynch

sometimes it seemed that Lynch and Dokken would prefer to be on different planets, let alone different stages, no one could argue with this band's hard rocking talents. We hooked up with the band in Palm Beach, Florida, where they were serving as "special guest" to Ronnie James Dio, and were immediately impressed by the

band's loose yet businesslike attitude. By five o'clock, some three hours before showtime, the group was already at the concert hall, carefully tuning their instruments and putting on their stage attire. Spread out in different corners of their dressing room, Lynch was strategically

ripping the T-shirt he planned to wear on stage that night, while Pilson and Brown were both conversing with young ladies who had decided to drop in on the band.

"The hours before the show can be really long," Lynch said as he munched on a banana.

"We're not getting a sound check on this tour, so every night we go out there wondering what everything's going to sound like. We're not thrilled about it, but we accept it."

Sound check or no, the band's performance that night rocked with both precision and power. Despite the fact that the crowd has obviously come to rock with Dio, Dokken managed to win the rabid headbangers over by tearing into such rockers as *Bullets To Spare* and *Breaking The Chains* with enough energy to light up the Palm Beach skyline for a week. Amusingly, the band's attempt to get the audience to sing along with *Turn On The Action* turned out to be a total disaster.

"I couldn't believe it," Don said as he cooled off back stage. "I wanted them to sing the line 'turn on the action.' Everywhere we've gone, the audience has been great doing that. Here, I'd sing 'turn on the action,' and they'd come back with 'mmmbbergh.' I kept saying, 'let's try it again.' So I'd sing 'turn on the action' real slowly, and when it was their turn all I'd hear was 'mmmbbergh.' That's when I said to myself that we'd better go on to something simpler."

After the show the band members, as usual, went their own ways. Don headed off to a Miami disco with a female photographer he had met a few days earlier. George returned to the hotel for a good night's sleep, and Jeff and Mick took off with the "friends" they had made earlier in the evening. The group's bus was scheduled to leave for Lakeland at 10 the next morning, and the bandmembers were quite content with the knowledge that they wouldn't have to deal with each other until then.

"Man, last night got to be pretty strange," Dokken said as the bus was about to leave. "At three in the morning Jeff came back to the room with this girl he'd picked up. I was sound asleep, but she had the nerve to wake me up and ask me to leave because she wanted to be alone with Jeff. I said, 'Do whatever you want, it won't bother me.' When you're on the road you learn to accept any distraction as an everyday fact of life."

About 15 minutes after the bus had left the hotel and pulled into a McDonald's for breakfast, Pilson ambled to the front of the vehicle and announced that he had forgotten his suitcase. As the bus turned back to the hotel, the band let out a moan. "He does this every day," Don joked. "He thinks I'm his butler. We're going to have to tie his bags to his leg or something."

As the band's bus sprinted down Interstate 4 after procuring Pilson's baggage, the quartet took on various activities to occupy their time. Brown and Dokken fell asleep while Pilson practiced yoga in the bus' back room. Lynch busied himself by eating another Big Mac and watching a tape of *The Compleat Beatles* on the video system. The 200 mile trip to the next gig in Lakeland turned into a four hour voyage with stops for everything from ice cream to balloons which the band blew up and stuck to the top of the bus' cabin.

"You don't have to look too hard to find diversions," Brown explained. "Some people think that going on the road is all fun, while others think that it must be boring as hell going everywhere on a bus — especially when you have 10 hour rides. The truth is somewhere in the middle. You learn how to use the time on the bus to catch up on your sleep or just relax. Actually, it's a great way of touring."

By mid afternoon the band's bus had arrived in Lakeland, going directly to the arena. Following

that night's performance, Dokken was scheduled to drive to Columbus, Georgia — an eight hour drive — so the group didn't even bother checking into a hotel. It promised to be a long afternoon for the band, so Don sojourned to a nearby *Holiday Inn* to take a dip in the pool while the remainder of the group hung around the Lakeland Civic Center waiting for the night's show to begin.

The band's stored up energy was put to the test that night, as the capacity crowd of 10,000 propelled Dokken into giving "the best show we've done on this tour," according to Brown. Rising to their feet during Lynch's riveting guitar solo, and answering Dokken's sing along plea with a rowling "TURN ON THE ACTION," the

denim 'n' leather horde was ready to rock, providing Dokken with their first opportunity to play their encore, *Paris Is Burning*.

"That was a great show," Don exclaimed. "A night like this convinces me that we're going to make it as big as we want to. There isn't a better feeling in the world than standing on stage and knowing that the audience is with you all the way."

With those words we said goodbye to the four Dokken men, and wished that their desire for success will overcome their personality clashes and lead them to the promised land atop the rock mountain. "I hope so too," Don said with a smile. "I can put up with anything, as long as there is a pot of gold at the end." □

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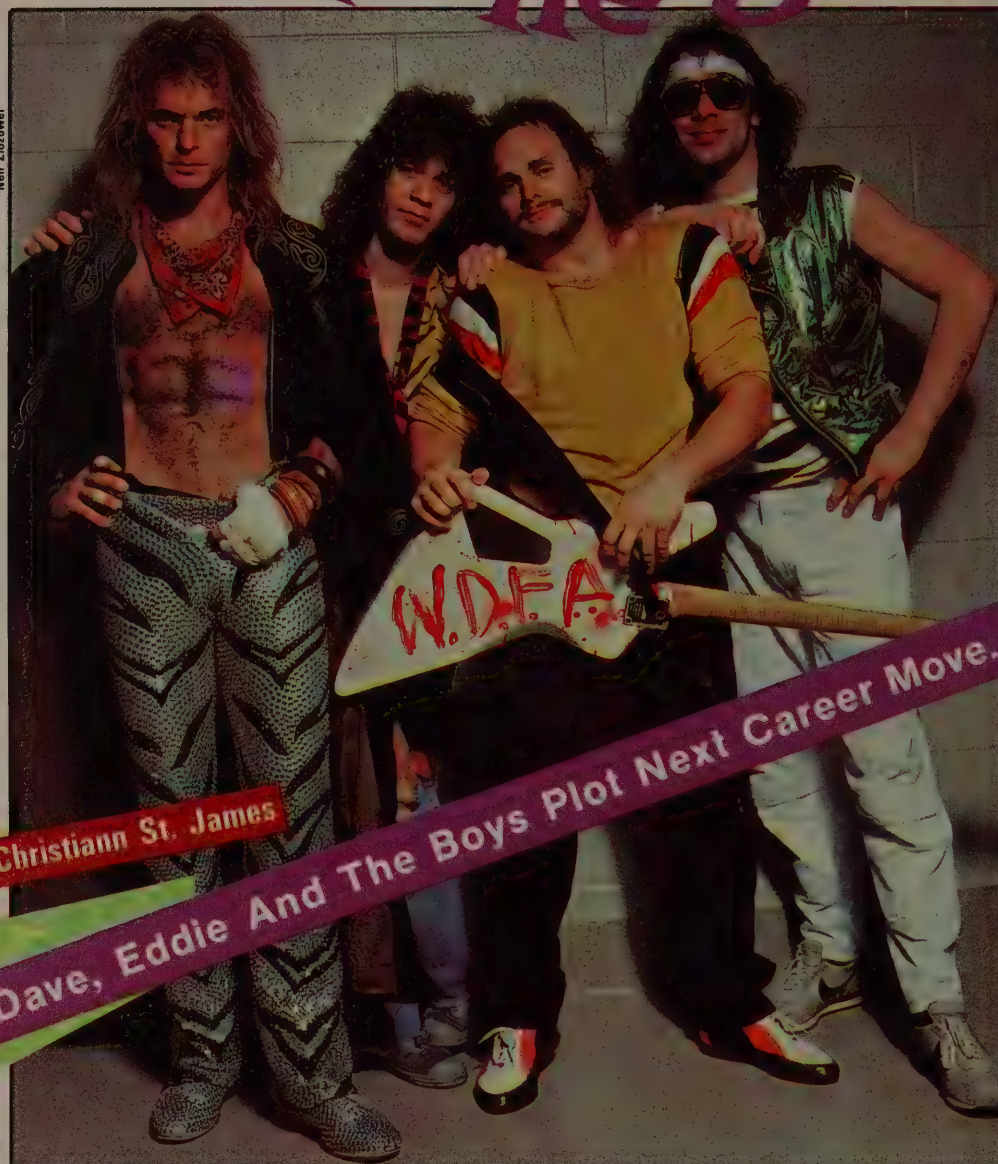




Van Halen

under the gun

Neil Zlozower



by Christiann St. James

Dave, Eddie And The Boys Plot Next Career Move.

The boys in the band (left to right): David Lee Roth, Edward Van Halen, Michael Anthony and Alex Van Halen. W.D.F.A. means, "We Don't Fool Around."

When you've released your hottest album to date, taken your flashiest show ever on the road, banked more dollars than any other band for just one gig and have the whole of America licking your palm, do you ever stop and ask yourself why?

"It's because I'm the best around, the toastmaster

general for the Immoral Majority," declares Van Halen's infamous David Lee Roth. "Live, it's like a catharsis, a deliverance... there's very little deliberate activity save for riling up the crowd. A lot of people are very self-conscious. Society puts so many restrictions on us: how to behave in public, how to

behave with a girl or with a guy. It makes for a very lousy audience unless you can snap them out of it right away.

"With rock music, you have to use the volume to drive out the evil spirits," Roth continues. "That sounds so comical — evil spirits — but it's like the person you work for, the

person you sleep with, the person you pay taxes to and so on — *these* are the evil spirits you have to dispose of immediately. And I'm getting better at it. Hey! You're at my party now!"

Life is one long party for the likes of David Lee Roth. Even so, with a grueling world tour behind him, a hot solo EP, **Crazy From The Heat**, riding the charts and ever-present pressure to come up with another record as distinguished as **1984**, doesn't he ever get a bit tired of the musical merry-go-round?

"I get *physically* fatigued because of the effort of what I do on stage," explains Ringmaster Roth. "But rock and roll is a combination of the Foreign Legion and the circus. It's art, it's bombast, it's *everything*. And I'm one of the architects, so I can *never* really get tired of that. It's always creative."

And if the strain gets too much? Well, there's always some unspoiled part of the globe waiting for the Roth invasion.

"When I have time off, I generally go to the tropics, someplace warmer, outdoors. On the road, you spend your whole life in interiors: inside the hotel, inside the concert hall, inside the limo, y'know?"

So where have Dave and his band of merry-men, the Jungle Studs, been recently? "The New Guinea Islands. We spent a month with the natives. There's a number of tribes there that are among the most primitive in the world; one tribe, I think they were first contacted in 1938 and again in 1956. Having dealt with record company people, I'm pretty adaptable to that sort of situation!"

"I want to travel as far as I possibly can. In real life I find myself surrounded by people who *complain* all the time; people walking around looking just dished. People in the entertainment and music industries

Diamond Dave



While the band is off the road, Edward relaxes at home.

complain about how lonely it is, how tough it is up there in the lyric shed all by yourself. And that irks me."

But enough of this. On a lighter note, with many people still approaching the music business with such *deadpan* earnestness, does Roth think there's enough humour in rock?

"No, not at all! A lot of people take themselves very, very seriously. I see a lot of musicians who are legends in their own minds and yet they're only playing the same four chords that

B.B. King played. They grimace, they get those neck muscles going, they start a hemorrhage at the beginning of the guitar solo and it's the same guitar solo that the great virtuoso Neil Young played 15 years ago."

Roth should know. He goes to quite a few of his contemporaries' shows to check out the opposition, although his approach to going to a concert is slightly different from yours or mine.

"I take my bodyguard," he says. "You know what

he's for? He carries the stereo. We watch five songs then we go up to the backstage bar, put on the ghetto blaster and have a good time."

But if you're hoping to spot these off duty activities, think again. Dave goes in disguise!

"I just grease my hair straight back and put on a little hat and then I go anywhere I want. To the movies, the ballgame — we ride bicycles up and down in the parking lot before shows and watch the kids. I want to see what they're

wearing, what they're drinking, hear what they're listening to on the radio.

"I do what I want. Every day I go out on my bike, take my run...do you know what the bodyguard's for when I run? He sits on the bike in front with the ghetto blaster and we put Shalamar on and he carries the Gatorade and it's fun! We do our miles in style. A lot of people isolate themselves too much; isolation is a very sweet drug."

By now, you've probably noticed that this interview is a little light on the subject of Van Halen's *music*. Er, well, you see, David Lee Roth's rather difficult to pin down in this area, preferring to leave the technical discussions to guitar wizard Edward. The band's music, however, is close to Roth's heart.

"If I want to play any kind of music then I'm damn well going to do it — I've been doing that since '78. You've no idea how many people came up and said, 'What's all this *Ice Cream Man* and *Big Bad Bill*?'"

"That's the kind of integrity people latch on to with Van Halen that may be missing in some other rock bands. They're willing to sell out, to write a song that sounds like this or that just to sell records. Okay, if it sounds good then I'll buy it, but that's not the quintessential rock 'n' roll integrity that I always grew up looking for. I don't know if it truly exists, not even in myself, but it's what I'm looking for.

"Make your music, get your 15 minutes, and if that 15 minutes should turn into 22 years like it did with the Rolling Stones then God bless you. But this nonsense of pandering to styles — these days, it seems like everyone has to sound like Hall and Oates!"

Van Halen, of course, has had a damn sight *more* than their 15 minutes allocation. Does Roth ever see them calling it a day?

"Never! Barring accidents of God or Ferrari, I can see Van Halen going on for several more decades. We're a lot better now; we get along better, we play tighter than ever before. What more could we want?" □

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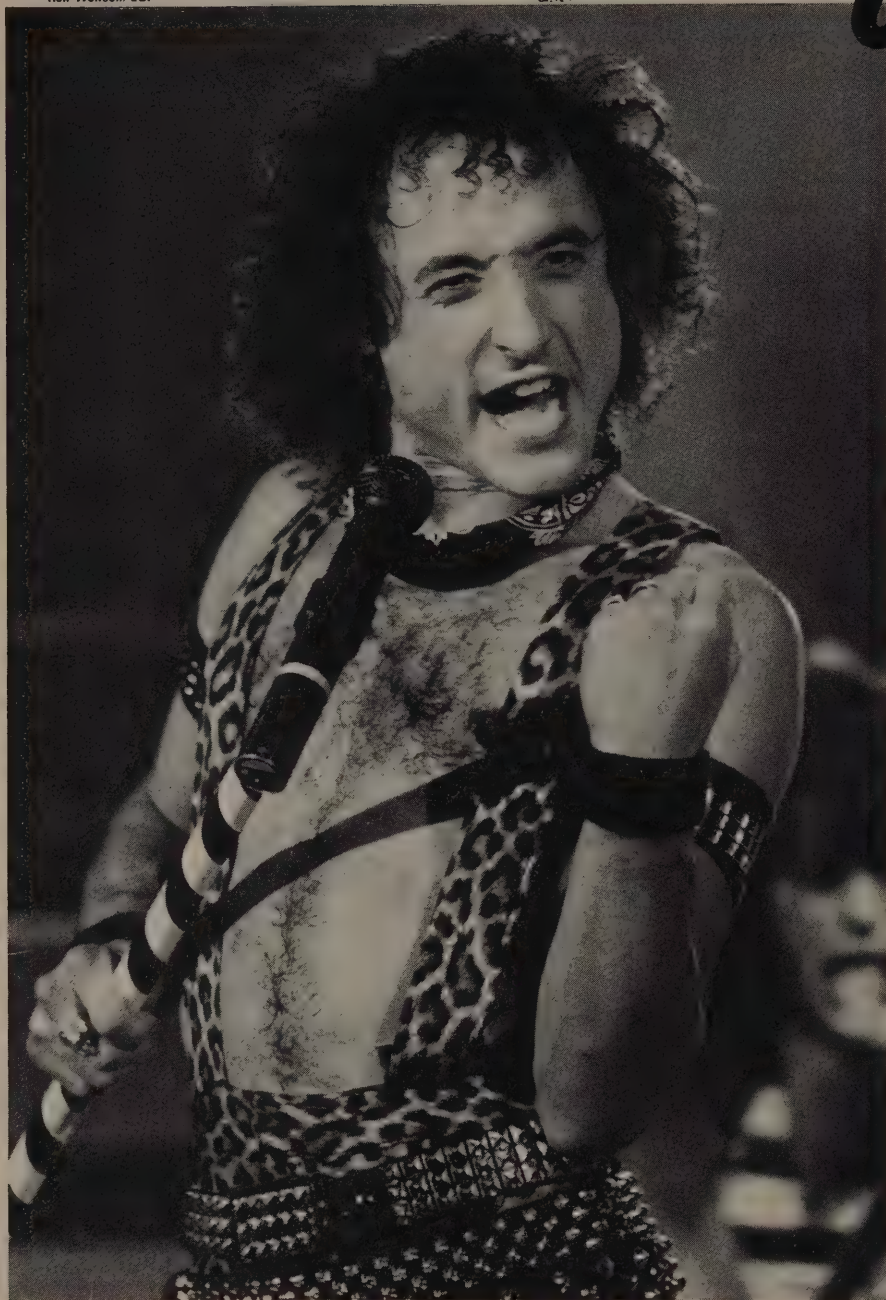
Quiet

L.A. Metalists Face The Problem Of Life Without Slade.

Riot

the danger zone

Ron Wolfson/LGI



The mouth that roared: "I always want to get bad reviews."

by Joanie Caucus

The Quiet Riot logo is a lunatic wearing a metal hockey mask, and appropriately, the band does tend toward the manic side in their videos and on stage. But frontman Kevin DuBrow will probably never need the assistance of a shrink — although a straight jacket might come in handy from time to time to keep him under control. Sure, he's a little nuts, and his mouth goes at four times the speed of light, but he's not completely crazy, just a tad tilted.

DuBrow is not *about* to make himself crazy either, at least not about the things he considers minor and unimportant. Like diminishing sales figures. A lot of bands would be climbing the walls if their debut disc had been a smash hit like the crunchy **Metal Health**, and was followed up by the lukewarm **Condition Critical**.

But Kevin has the rock star bit down pat. He has an answer for everything, and will defend his band to the death to any nosey rock scribe that wanders along. He's ever the congenial host, and doesn't avoid the sales issue either. Even in the midst of a lengthy tour of increasingly smaller venues, Kevin is more than willing to saunter down to the hotel bar and knock down a few cold ones while explaining the Quiet Riot view of the **sales problem**. All Kevin really needs is an audience.

"Did anyone really expect this album to do as well as the first?" he asks rhetorically, waving his brew in the air. "Five million albums sold is an unusual thing. I don't think a dozen bands in rock and roll history have sold that many of their debut record. So our expectations this time were never that high."

That doesn't mean that man in the striped Spandex pants is thrilled with the sales of **Condition Critical**. But as usual, he has a couple of theories about where the blame lies, and you can put money on it that the problem isn't with guitarist Carlos Cavazo, drummer Frankie Banali or the motor-mouth himself. It's not even with bassist Rudy Sarzo who recently announced plans to leave the group.

"As far as critical reaction," he pontificates, "the reviews have been 80 percent good, and 20 percent atrocious. Which worries me. I always want to get bad reviews, because heavy metal has always been disliked by the critics. So when they suddenly start to like something, it concerns me. **Metal Health** got some good reviews, and *that* bothered me too. Critics," he muses, shaking his dark curly locks. "I saw one place where we were criticized because we were too light for heavy metal. As if we had ever made claims that we were the heaviest metal band in the world! It's *amazing* how the reviewers and critics are. They don't buy records," he states pointing a finger my way, "and they're all frustrated musicians!"

However, even the non-frustrated musicians among us, and particularly the general public, have taken **Condition Critical** with a grain of salt, and given it a good, hard look. The result is not pretty. The disc lacks the bite of **Metal Health**, but it has a more serious problem. This album seems to have been formularized. And the formula that Quiet Riot has apparently lit upon, is Slade. Quiet Riot's first big hit was a cover of Slade's *Cum On Feel The Noize*. On **Condition Critical**, the California group has again delved into the Slade vaults for their second monster hit, *Mama Weer All Crazee Now*.

When pressed, even Kevin will admit that releasing a second Slade tune was perhaps not the smartest move ever made in the history of recorded sound.

"The mistake — the only mistake we made," he insists modestly, "was in certain business decisions. Like the method that *Mama Weer All Crazee Now* was handled — which we had absolutely no control over. It probably affected the over-all impact of the album. But it was all set up as we wanted it to go down. I said a long time ago, that we wanted to record *Mama*, but I doubted that we'd ever release it. And that's still what I would say now, if it were then. But there are certain business circumstances that I'm not going to get into. I mean it's one thing if I say negative things about other bands," he laughs, referring to a few less-than-flattering comments he made about his competition in **Hit Parader** a few months back. "But I'm not going to get into saying things about the business people. That would be cutting my own throat. Then I'd find myself without a job. But," he says, ignoring his own advice, "there were certain judgements made. I know people thought they were right at the time, but I don't necessarily agree with them. Still, let me tell you something, 1.2 million copies have sold so far, and we're still on tour. That's fairly respectable. Remember it took us *nine* months to break **Metal Health**."

Those nine months took their toll on Quiet Riot, and DuBrow in particular. While he isn't crazy now, (no matter what Slade says), Kevin admits he was a little bit bent last year. But still, he asks no forgiveness — he claims his excuse is tactlessness, rather than any mistakes he made.

"Obviously," he says swigging the remains of his brew, while frantically signaling the hotel

barkeep for a refill, "I said a lot of things to the press that I won't say I regretted, but I really shouldn't have vented my private feelings in public. And then a lot of things have been misinterpreted. I say a lot of things like Don Rickles, the way he would say them. And if you didn't see his face, you wouldn't laugh. So I may have been a little nuts during that time period. I'm not nuts at all during *this* period of time though.

"I wouldn't say I've changed any, but I've adapted to my lifestyle as it exists today. People say there is a line that you have to not cross. But I say, 'How can I tell where the line is unless I cross *way* over it.' Then I can see where it is, and know where to draw it. I crossed over it *big* last year, and I had a great time, and I regret nothing. But at the same time I've adapted. I now realize that I don't *have* to party until all hours of the night every night 'cause I might not be able to tomorrow. I *can* do it anytime I want. The most important thing for me is the music again. It's gone full circle."

That doesn't mean you shouldn't invite Kevin to your next house party. He'll probably come and have a blast. In fact, he claims that's what the video of *Party All Night* is all about.

"Every kid in America," he leers, "has had a party when their parents went away, and somehow the house got destroyed."

Maybe *that's* why Quiet Riot tours so much. It has nothing to do with promoting a sagging album — they're all just afraid to return to the wreckage of their homes. □



Quiet Riot (left to right): Rudy Sarzo, Frankie Banali, Kevin DuBrow, Carlos Cavazo.

IMPORT ALBUMS

Rating system: *****=excellent ****=very good ***=good **=fair *=poor

by Andy Secher

Avenger, Blood Sports

It's becoming more and more difficult for bands to get noticed these days. It's evidently not enough to be able to play your instruments with power and skill and write songs with style.

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My favorite heavy metal videos are: _____

Take, for example, the band Avenger, a hard rocking British quintet who feature one deranged member dressed in a studded football helmet and wielding a chain saw. Hey, the music on the band's debut album **Blood Sports** may be little more than pedestrian metal, but an image like that is hard to forget. The group play up their bizarre image on such numbers as *You'll Never Take Me Alive* and *Death Race 2000* which ring with a hell bent for metal attitude that marks Avenger as a possible contender in the years to come.

Rating: ***

Keel, Lay Down The Law

Vocalist Ron Keel may already be known to many metal aficionados due to his association with the band Steeler (which featured guitar hot-shot Yngwie Malmsteen), his extremely brief fling with Black Sabbath (which the loquacious Ron supposedly talked himself out of), and his recent major label debut **The Right To Rock**. Before the release of that album, however, Keel recorded **Lay Down The Law**, an album brimming with sexist metal anthems and high strutting rockers. It's an LP designed to keep any hard rock maven banging his head with joy.

Rating: ****

Proud, Fire Breaks The Dawn

Sweden continues its slow, yet steady, development as a rock and roll nation. While

many Nordic bands still seem uneasy with the fullbore fury of heavy metal, Proud have emerged with a debut LP that mixes rock solid instrumentation with surprisingly complex arrangements. Vocalist Anders Magnell, bassist Bobby Horvath, drummer Anders Holmqvist and guitarists Magnus Olson and Peter Horvath manage to avoid traditional hard rock cliches to make such numbers as *Star Fighter* and *No Losers* first rate rock presentations.

Rating: ***

Nightmare, Waiting For The Twilight

No one can deny that heavy metal is truly an international phenomenon. From Japan, to Australia, to the good old U.S.A., headbanging has become a global pastime. One nation that has lagged behind on the international metal scene, however, has been France, who despite the talents of bands such as Trust and Sortilège have never produced a band of world renown. All that may change with Nightmare, a hard rocking quintet who, on songs like *Too Late* and *Lord Of The Sky*, display the metal panache that may carry them up the international rock pile.

Rating: ***

We wish to thank the Record Exchange, Inc., 1378 North Main St., P.O. Box 343, Walnut Creek, CA 94597 for supplying the albums reviewed in this column. They may also be contacted by calling (415) 930-7878 (Free catalogue available). □

KEEL



Keel: An album brimming with sexist metal anthems.

LEGENDS OF ROCK

by Jodi Summers Dorland

Every kid who plans on starting a band would like it to be incredibly successful from the beginning and have it last forever. Traffic was one of those mystical groups: during their heyday they could do no wrong.

The magic began in 1967. Vocalist/keyboardist Steve Winwood, then only 19, left a successful stint with the Spencer Davis Group to join forces with guitarist/vocalist Dave Mason, drummer Jim Capaldi and flutist/saxophonist Chris Wood to form Traffic. Throughout their seven year history the band went through six different lineups, and had two distinctly different musical periods. Regardless, the band was destined for stardom; everything they did was critically and commercially applauded.

"When the four of us got together, we knew it was going to be a viable thing straight off," recalled Capaldi.

Traffic's first entity was a combination of the musical ideas of Mason and Winwood: a psychedelic pop style that blended blues, folk

rock and into a sound that quickly won England's heart. The group's first LP, **Mr. Fantasy**, yielded two hits, *Paper Sun* and *Hole In My Shoe*, and even though the band was already tasting success, problems were developing.

"*Hole In My Shoe* caused the first rift that took place in the band," Capaldi stated. "We hated the song and thought it had nothing to do with Traffic. Dave liked it. So Dave stood on one side of the room defending it while we stood on the other. It made me realize how difficult it is to get four people to agree on something. You quickly start to feel the pulling and pushing of personalities."

Still, that incarnation of Traffic did go on to record four successful albums before Mason left in 1968 to pursue solo activities — the same year Winwood went on to form the infamous supergroup Blind Faith. With Winwood's departure it looked as though Traffic had permanently stalled. But Blind Faith, which Winwood described as, "A beautiful idea, but ... " was ill-fated.

Upon Blind Faith's demise, Winwood began recording his first

solo LP. Capaldi and Wood ended up sitting in on the session and the disc evolved into Traffic's most successful record, **John Barleycorn Must Die** — a staple on FM radio throughout the '70s. The LP showcased Winwood's jazz background while casting aside Mason's pop influence. Traffic had become the soap box for Winwood's creative brilliance.

At this point the band began a personnel name game. Winwood revamped the groups percussion section, moving Capaldi from behind his drum kit to co-lead vocalist and bringing in Reebop Kwaku Baah to assist on percussion and Jim Gordon as drummer. A tour was planned. Dave Mason, who had been doing solo albums and recording with Eric Clapton's Derek And The Dominoes, returned to England to partake. The always erratic Mason, however, split after six gigs, but is credited with guest appearances on the tour's live album, **Welcome To The Canteen**, and Traffic's next studio effort, **Low Spark Of High Heeled Boys**.

"Traffic was like a marriage," recalled Capaldi. "Always breaking down and making up. You've got to ask yourself, 'How long am I going to do this?' The natural cycle of life asks, 'What am I going to do next?'"

Well, with Traffic temporarily sidelined because Winwood had contracted peritonitis, the next progression for Capaldi was to record a solo album, **Oh! How We Danced**. Drummer Roger Hawkins and bassist David Hood, who had appeared on Capaldi's solo project, joined Traffic for their next LP, **Shoot Out At The Fantasy Factory**. Another tour was organized and keyboardist Barry Beckett was added. The live LP, **One For The Road** was the result.

After this project, all excess musicians were bagged, leaving the original trio of Winwood, Capaldi and Wood. Bassist Rosco Gee was added to cut what was to be Traffic's final LP **When The Eagle Flies** in 1974.

Capaldi vividly remembers the ending of the group. "We were supposed to do a gig (in the U.S.) and Steve never showed up. Muhammad Ali and George Forman were fighting in Zaire that night, so Roscoe and I went to catch the televised fight."

When the members of Traffic took those divergent roads in 1974, a part of music history died. □

TRAFFIC



Traffic circa 1968 (left to right): Jim Capaldi, Chris Wood, Steve Winwood.

thunder and lightning



Tami Langan/LGI

Jon Bon Jovi: "We just handed the bill to our manager and headed for a whorehouse down the block."

by Andy Secher

Bon Jovi

New Jersey Native Reaches Rock Apex With Second Album.

Success means different things to different people. To Jon Bon Jovi, success is reflected in the most simplistic and basic of accomplishments. "To me it means being able to have two pairs of sneakers instead of one," the boyishly handsome vocalist said with a big smile. "That's really all I need to make me happy. Hell, I'm on the road for nine months a year, and the rest of the time it seems like I'm living in the recording studio, so what am I going to do? I'm not going to spend a lot of money on a house I'll hardly

ever live in, or on a car that'll end up sitting in someone else's garage all the time. Success is great, and I'm having the time of my life, but I guess what I want from life can't only be measured by dollars and cents."

With two successful LPs already under his belt, it seems that Bon Jovi is well on his way to achieving success on his own terms. Having spent years in virtual obscurity on the New Jersey club circuit before finally getting his big break last year, this 24-year-old singer/songwriter is on the verge of becoming

one of the hottest performers on the rock scene. His special blend of infectious pop melodies and hard driving rock rhythms have won him a large and dedicated following—a following he has no intention of ever disappointing.

"I really work hard on my music, it doesn't come particularly easy for me," he said. "When I get any free time off the road, I hardly do anything other than write new material. Let me tell you, anyone who says that rock and roll is all fun and games is full of shit! If you're going to live up to the expectations people have placed in you, you've got to work like a dog. There's no simple way to write a good song. You can't wake up one morning and find it under your pillow. You've got to get yourself in the right

frame of mind and work your ass off.

"I found out last year that I can't write on the road," he added. "We were out with the Scorpions for three months and I wrote exactly one song during the whole time — and that song was lousy. When you're on the road there just isn't time for writing any quality material. Once we finished that tour I had exactly one month at home before we were scheduled to go into the studio to begin work on the new album. There was a lot of pressure, but I knew I'd be able to come up with tunes that would be better than the stuff on the first album. That's not to sound cocky, it's just that I've learned what it takes to excite people when you're playing arenas. Obviously, last time I didn't have that knowledge."

Bon Jovi's intent of writing his songs with the performing stage in mind stems from the singer's almost obsessive love for the road. Having toured the United States, Canada, England, Europe and Japan over the last year has only increased his feeling that "rock and roll only comes alive when you're on stage." Along with his bandmates, keyboardist David Rashbaum, bassist Alec John Such, drummer Tico Torres and guitarist Richie Sambora, Jon is preparing for another banner year on the arena circuit.

"I don't want to headline quite yet," he stated. "I'm very content being billed as a 'special guest' on someone else's tour for the next year. After we do our third album, maybe that's when we'll go out and put our own necks on the line. But I'm in no rush. I waited a long time to get where I am now, and I

don't mind savoring this position a while before moving to the next rung on the ladder."

Another reason that Bon Jovi doesn't mind serving as an opening act is that it gives him the chance to socialize with some of the biggest names in rock. Always one to party hearty, Jon was eager to recount various tour exploits with the likes of Motley Crue, Kiss and the Scorpions.

"One of my favorite road stories happened in Frankfurt, Germany," he said. "I have the same manager as Motley Crue, and he made the mistake of booking us all in the same hotel. Well, at about midnight I wandered down to the bar, and there was Nikki Sixx dusting off my chair with a shot of Jack Daniels in his hand. We started drinking and about two hours later we were beginning to feel the effects of ol' J.D. We had probably gone through two or three bottles by then, and even Nikki was getting the slightest bit drunk."

"We decided to spice things up by smashing our glasses against the wall whenever we finished our drink," he added. "By now Vince Neil had joined us and we were smashing everything in that bar. The glasses were flying all over the place. It finally got to be about 6 o'clock in the morning, and we decided to have one final nightcap. When we downed that drink we each took our glass and smashed it against a full length mirror at the back of the bar. It shattered. We started to walk out of there when hotel security stopped us and handed us a bill for \$5,000. We just handed it to our

manager and headed to a whorehouse up the block. We were so drunk, they kicked us out of there too."

Despite his sudden fame, Jon insists that he's still the same guy he was when he played clubs in front of 500 people. He says his down to earth attitude is the key to his continued success.

"My attitude has always been very anti rockstar," he said. "We've never been that concerned with image or wearing makeup to look better. We try to let the music dictate what people think of us. When I get on stage I try to tell everyone, 'Hey, I'm no different than you. If I can make it up here, so can you. I hate it when people start acting like they're something great. Those are the people who will probably end up on their ass after a year or two. I'm not going to name any names, but I'm sure everybody knows of one or two people like that."

"We're all only as good as the music we make," he added. "And I like to think my songs are special. I'm not trying to be more theatrical than this band or louder than that band. I just want to make music that I'm comfortable with and hope that everyone can relate to it. I try to tell a story in my songs, something that a lot of people can understand and relate to. Why should I write about touring the world and having a great time? That's fun, but writing about it is very self-serving. I'd rather write about something a lot more accessible. I'm one guy who, no matter how big he gets, will always try to keep at least one foot on the ground." □



Rashbaum, Alec John Such, Jon Bon Jovi, Tico Torres, Richie Sambora.
Bon Jovi (left to right): David Rashbaum, Alec John Such, Jon Bon Jovi, Tico Torres, Richie Sambora.

out to lunch

Jodi Summers Dorland



Chris Holmes (left) and Blackie Lawless: "If I owned a nice restaurant, I wouldn't let us in."

W.A.S.P.

by Jodi Summers Dorland

Each issue Hit Parader goes out to lunch with the biggest stars in rock to find if food really does make the man. This month's lunch munchers are Blackie Lawless and Chris Holmes of W.A.S.P.

You and I know that most metal mashers are not as menacing as they seem. But try convincing the rest of society of that. When *Hit Parader* had the experience of dining with W.A.S.P.'s infamous bassist Blackie Lawless and guitarist Chris Holmes, going out to eat was not as simple as just walking into the nearest restaurant. When part of your entourage consists of two long-haired men clad in denim and leather, with a touch of insanity in their eyes, not everybody wants to let you dine at their elegant facilities. After all what are you going to do if these two get drunk?

"When we were in Paris, we had to go to seven restaurants before we could find one that would serve us," recalls Blackie as we were admitted to an Italian restaurant where the maitre d' decided to take the gamble and seat us. "I tell you," Blackie continues, "If I had a nice restaurant with nice clients, I wouldn't let a bunch of people who looked like us in."

"Even if we walked in with a three piece suit

and tie on, they still wouldn't let us in," expounds Chris. "It's because of the hair."

Before bothering to glance at the menu, Lawless carefully peruses the wine list. He asks the waiter for a bottle of Corvo, but no dice, there's none to be found in the cellar. Blackie finally settles on the house wine, ordering for everyone except Chris, who's starting on screwdrivers.

"We could really scare them," suggests Chris. "We could just say, 'Bring us a bottle of Mad Dog, Ripple or Thunderbird.'"

"Usually a house wine is adequate," states Blackie, who despite his manic and abusive image is also a connoisseur of life's finer things. "The only thing I drink when we're on tour is white wine. It's better because the healthier you are, the easier it is to survive on the road. I don't drink the water anywhere outside of the U.S. Chris does. This guy lives dangerously."

Chris, after carefully reading the menu, orders chicken parmigiana and explains Blackie's

statement. "We ordered bottled water for the first three weeks of our tour, and we would drink it on stage. We didn't know the roadies were taking the bottles backstage and filling them with tap water. We were trying to keep clean and we were on stage drinking tap water."

"And I didn't understand why we would get on stage and feel queasy," continues Blackie ravenously devouring a piece of bread while waiting for his order of lasagna.

Inevitably, with W.A.S.P. after you've had the song, and already discussed the wine, the conversation naturally turns to the third of this series — women. Queried about where he found the women to be most interesting, Blackie states, "Japan. The women are crazy there. After our show in Tokyo, we found 50 of them lined up in the reception area of our hotel. You go in with one of the promoter's interpreters, hand him your room key, look around and pick out which one you want. You go out, eat dinner, go to a night club, whatever you want. Then you come back and they're waiting for you in your room. It's absolutely amazing. But then again, we had the number one metal album over there at the time."

"One night I picked out a girl to send up to my room," recalls Chris with a grin. "Then I went out, forgot about that girl and picked up another one. I came into my room and said 'Holy shit, what am I going to do?' I had to have Blackie come in and kick one of them out. He does all the dirty work."

"You just can't believe the girls over there," Blackie adds enthusiastically. "Adrian Smith of Iron Maiden met a girl there two tours ago. Her father has money and she follows him around the world. She's followed him so much that the road crew calls her Mrs. Smith. She's sick!"

Yes, everybody does have their own interpretation of deviant behavior — just look at Mr. Lawless. He appears mangy and rowdy and totally off the wall, but he knows the music business inside and out, and he's not scared to share his knowledge.

"You need a group figurehead," he says. "There were only two bands in rock history where all four faces were identifiable — the Beatles and Kiss. It's usually a one-two punch: Robert Plant, Jimmy Page; Mick Jagger, Keith Richards; me and Chris. But there's one face or one feature people identify with. Mick Jagger has his lips. For us it's the white streak in my hair — it's one feature people can pick up on that separates me from everyone else. It's really an important marketing item. It works. I'm not crazy about the idea myself, you need a band behind you. But this is a business."

Granted this dichotomy of man and animal might have difficulty getting admitted to restaurants, but once he and his mates are seated they're perfect gentlemen. So much so that the maitre d' came over at meal's end and states, "I know you guys, which band are you in." Blackie, not at all impressed (he can't be mistaken for an insurance salesman), politely grins and reveals the answer, to which the maitre d' replies, "Right, I knew that," and proceeds to ask them to sign the guest register. □

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video... video...

Our Osbourne

by James Curtis

Ozzy Osbourne knows the fight of his career has begun, and unlike the champion he is, the Oz has gone into training to reclaim his title as the king of heavy metal.

Realizing that his fast lane lifestyle was becoming too much for a man in his

late 30s, Ozzy decided to clean up his act. He recently spent time in a noted rehabilitation clinic ridding his body

of 25 extra pounds as well as any dependencies on drugs and drink. The result is a new

Ozzy — still the same lovable loon as always — but a man more dedicated than ever to making the best hard rock music around, a fact proven on his new LP.

The Ultimate Sin.

Hit Parader: What caused your decision to change your lifestyle so drastically?

Ozzy Osbourne: It was a matter of survival. I realized that if I wanted to keep doing what I do best, which is playing rock and roll, I'd have to change my lifestyle a lot. I was overweight, and I was abusing my body by drinking too much. It was ruining my voice. I mean I never had that great a voice to begin with, but there were times on the last tour when I sounded like a frog.

HP: But will it be possible for you to keep acting like Ozzy when you're so much more concerned about your health?

OO: I am Ozzy, it's as simple as that. In fact, I know I can make better music than ever now because I can put all my energy into the music rather than wondering where the next drink is coming from. If anyone thinks I'm going to turn into a boring old fart, just because I've become a little more concerned with my health they had better start thinking a little differently.

HP: Do you feel you still have things to prove in your career? After all, you've had more success than just about anybody in heavy metal.

OO: I don't know if I feel the need to prove anything to anyone but myself. My wife, who also happens to be my manager, sat down with me a short while back and we had a heart-to-heart conversation. We realized that if I wanted to continue at the same level of success I've enjoyed over the last few years, I was going to have to make certain sacrifices. It's all a question of what is important to you. I realized my

career meant more than anything to me, and that I'd do whatever was necessary to keep it going.

HP: But checking into a rehabilitation facility would seem to be a very strong move.

OO: I don't have the self-control I need to clean up my life on my own. You've got to be very strong to give up drink after you've drunk like a fish all your life. The clinic I went to helped me. They showed me that it was possible to live a healthy life and still enjoy yourself.

HP: Has this "change of life" attitude had any effect on your music?

OO: Yeah, it's let me put more energy into it so I can be wilder and crazier than ever. I'm in the best shape of my life right now, both mentally and physically, and it's opened up a whole new world to me. I can do things with my voice and mind that I never could do before. It's made me want to tackle my career head on.

HP: We hear you have a lot of exciting new projects coming up, in addition to *The Ultimate Sin*.

OO: Well, we were considering doing the new album as a multi-media event with a movie being released and the music basically being a soundtrack to it. It was to be one of those big budget things, and totally outrageous. I don't want to talk too much about it right now.

HP: You seem to feel very comfortable in front of the camera. Your videos have always had you playing a variety of roles.

OO: There's really not that much

difference between performing on stage or performing in front of a camera. So far I've been able to play myself in my various video pursuits, so it hasn't exactly challenged my acting talents. I'd go so far as to say that nobody in the world can play Ozzy better than I can (laughs).

HP: Who comes up with the ideas for your new videos?

OO: Actually, my wife comes up with most of them. As an example, she had the idea for *Bark At The Moon* ages ago. She's a genius when it comes to ideas like that. I have my input as well, but I'm not an egomaniac who immediately rejects every idea anyone else has — I only reject most of them.

HP: We had heard stories that you were having some problems with your band, that some of the members were thinking of leaving. Is that true?

OO: It's news to me, but then nothing would surprise me. As I've said many times, they're free to do whatever they want. It's my name on the marquee, and they realize that. I treat everyone in my band very fairly, but if something better comes along, they're free to grab it.

HP: So how happy are you at the moment? It seems like everything is going very well in your life.

OO: I'm the luckiest man on earth because I have people around me who care. They're always looking out for my welfare, even when I'm too stupid to know that I've made all the right decisions about my life and my career, and I can't wait to get back on the road so everyone can see how great I look (laughs). □

video... video... video...

by Jodi Summers Dorland

ON THE SET WITH...

Queensryche

Ross Halfin/Photofeatures Intl.



Queensryche (left to right): Eddie Jackson, Michael Wilton, Geoff Tate, Chris DeGarmo, Scott Rockenfield.

Queensryche is one sharp band. This heavy metal quintet has a firm grasp on what it takes to be a long term success in the music business — they're not interested in one-shot platinum platters, Queensryche is in this biz for the long haul. They do not compromise. The group makes sure their LPs are exactly the way they want them to be, they have strong management and good record company rapport. For a band whose average age is 21, that's not a bad start on the road to the top.

Indeed, vocalist Geoff Tate, guitarists Chris DeGarmo and Michael Wilton, bassist Eddie Jackson and drummer Scott Rockenfield have total control of the destiny of their career. There really isn't very much they've overlooked; except maybe one thing...video. Granted the group has already recorded a live film in Japan, but for some reason MTV tends to be rather void of Queensryche videos, even their recent clip, *Take Hold Of The Flame*, failed to receive much airplay.

"We're going to go over and ask MTV why they're not playing our videos," Tate announced recently when the band made a stop in New York in the midst of their hectic world tour. "We always get 18 different answers. One: 'Well, we are playing you in light rotation right now. When the album picks up sales you're going to be in heavy.' Second answer: 'Gosh, there are eight new releases this month that are already platinum, so we have to play those.' It's a game we've learned to play."

Catch 22. If your video is seen on MTV then people will become interested in you and buy your album, but MTV won't play your video until the disc starts to sell well. Wasn't it Ronnie James Dio who said that in this business they give you everything after you don't need it anymore?

As this article is written, Queensryche's first LP **the Warning** is hovering in the lower half of **Billboard's Hot 100**; not exactly ready to be hourly MTV fare but still keeping the record company people on their toes.

"The album hasn't peaked yet," declared Geoff, his blue eyes flashing. "It went to a certain level. There were so many new releases out that they blew the LP off the charts. I have confidence in the album having a long life, though. It's going to sit in the charts for quite a while."

"When **the Warning** first came out, we aimed for success in Europe," he continued. "The band was there, everything was in Europe for the first two months the record was here. It sold 150,000 on its own — without any promotion. Now we're aiming all our efforts on America and sales are going to go up."

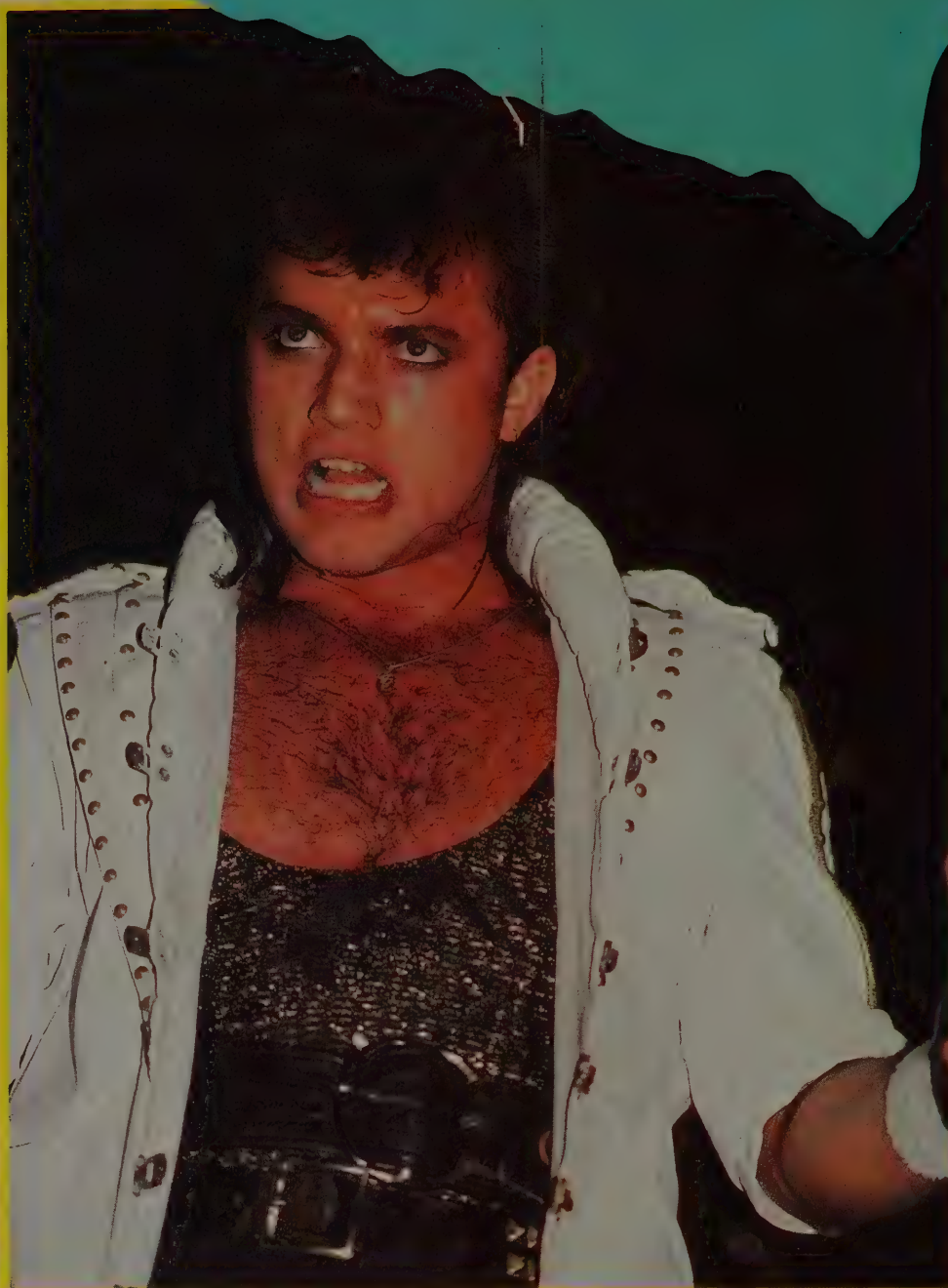
Touring can do wonders for giving a band exposure. After all, 10,000 people get to see you every night, and if you're good, word of mouth gets your platters on turntables. But is touring really as effective for album sales as radio and television? Tate is adamant.

"Video is really overrated," he stated.

"But it brings you into the homes of 18 million Americans," the ever-optimistic DeGarmo added.

Tate and DeGarmo on stage.





Geoff Tate: "We feel that playing live is what it's all about."

A reason for Queensrÿche's quasi-distaste toward video could be due to their first experience with the form when they released the tune *Queen Of The Reich*. The number's video received so little attention, most people assumed the band didn't even make a clip for the song.

"We made a video," Tate revealed as if it had been some strange, dark secret. "We spent \$35,000 on a video that got shown maybe four times. So this time the record company said they wanted to take it slow."

"What did come out of the *Queen Of The Reich* video,"

added a smiling DeGarmo, "was that we got some hot footage. It was our first adventure in video and we learned from it. Since then we've changed our goals as to how we want to present Queensrÿche visually."

"Video is a promotional tool," continued Geoff. "It's gotten to where a lot of bands are turned off by MTV. Bands see themselves in these mini commercials running through forests and swinging on vines. You're getting away from the reason the music exists. We feel that being a musician on stage is what it's about. Video should represent the song rather than

you in a studio in L.A."

So instead of cutting a \$40,000 video like everyone else, Queensrÿche utilized live concert footage they recorded last year in Japan for their *Take Hold Of The Flame* clip. The video was done on 16mm film rather than the 35mm industry standard, and when you're sandwiching *Take Hold Of The Flame* between Van Halen's *Hot For Teacher* and Ozzy's *Bark At The Moon* it just doesn't hold up.

Why this decision to use "inferior" product one may ask? Well, Queensrÿche did go considerably over budget while recording the *Warning*, and

although the disc is selling nicely, they did have to make up for those costs somewhere along the line. Since the band puts strong emphasis on their music and presentation, they weren't going to cut back on their tour, so the only other major expense that could be saved was video — music's new extra added attraction.

The aforementioned reasons are also why the members of Queensrÿche decided not to film a second clip from the *Warning*. "It was a mutual decision between us and the record company," commented Tate, slightly uncomfortably. "If they're not playing this one, then it's a waste of money to make something really lavish and not have it played."

Today, the rock world is filled with video bands such as Twisted Sister, Duran Duran and Motley Crue. Their clips are slick and professional, and each group conveys the characteristics that appeal to its particular audience. It makes you wonder if it is possible for a band to make it on just its music and not its image. Tate is confident that it is.

"Video is very important, especially today, but it's not the only thing. There are a lot of bands such as Iron Maiden that sell a lot of records and don't get played on MTV."

Another element that has limited Queensrÿche's video output is that they've been spending virtually all their time on the road. In addition to two jaunts around our country, they've already toured Japan, and last fall they ran through Europe with Ronnie James Dio.

"It's very important for us to go to places like Europe," explained Tate. "From past experience Europe has this real touchy situation in regard to how they view American bands. Most U.S. groups will come over and tour and they won't show up again for two years. The Europeans really resent that. If you're going to go to Europe, you'd better go and keep going back — every year."

"We look at all this as a building process," explained Tate. "We don't want to break big real soon. We're a very young band and we've got a lot of years ahead of us. There's a lot of creativity here and we want a chance to mature before we get stuck in the situation, 'Well, here you are, a platinum seller. Follow that up.' We want to grow steadily year by year, gaining an audience as we go." □

INSTRUMENTALLY SPEAKING

by Michael Shore

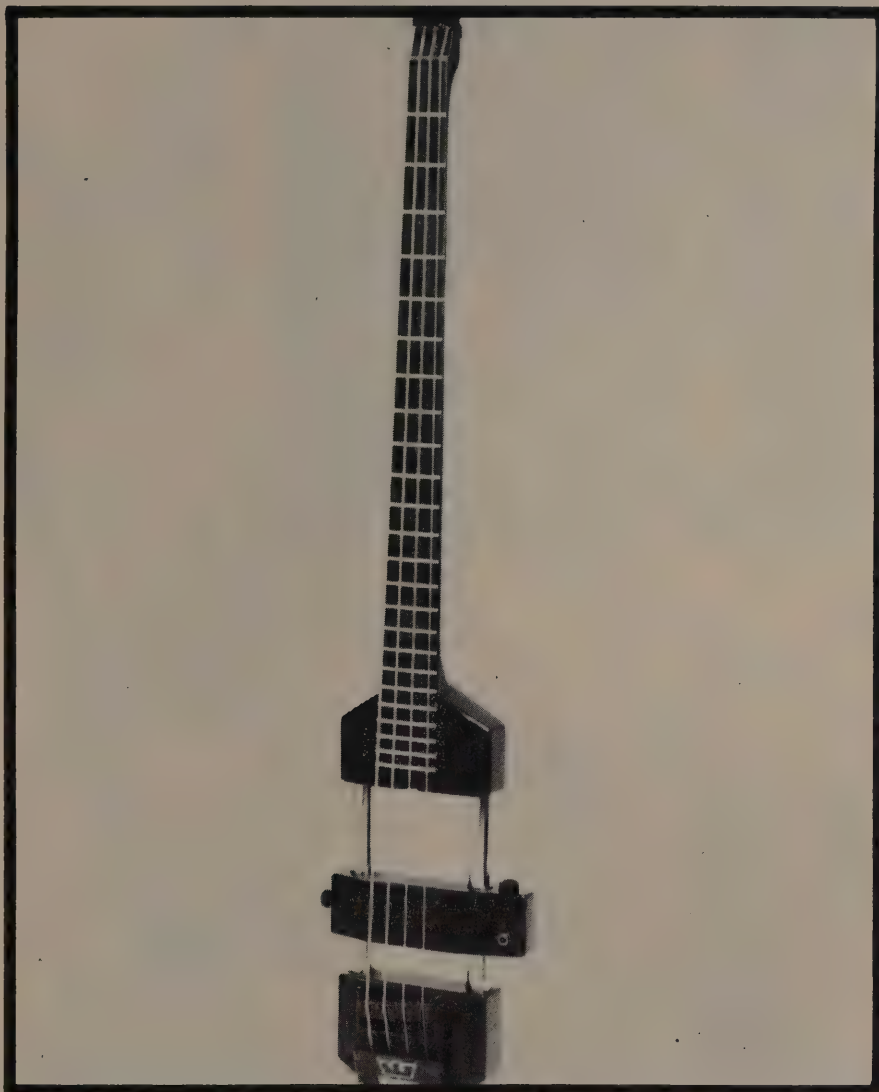
Picture this: a rock 'n' roll traditionalist, someone who loves electric guitars as much for their unique shapes as for any other reason. Someone who's spent a lifetime looking at electric guitars and basses, dreaming about them, drawing them in his/her school notebook margins. They come across one of those newfangled Steinberger-style guitars or basses: the ones that look like they've had the headstock and most of the body sawed off.

After fighting back the urge to puke, the traditionalist whips out his Strat-shaped machine gun and blasts a gaping hole right in the middle of the super-streamlined stick of an axe.

If such a scene ever really did occur, then the good people at Westone guitars would be the ones who came along afterwards, saw the thinline instrument laying in the dust with its middle blown out — and after staring at it for a moment, shouted, "Eureka!" and then came up with the X800 "Rail" bass guitar you see pictured here.

Perhaps by now you need a bit of simple background info. No problem. Westone is a maker of very fine, strikingly shaped and finished electric guitars and basses that sell at shockingly reasonable prices. Their axes are distributed by St. Louis Music Supply Co., makers of one of this column's all-time fave-rave budget priced amplifiers, Crate. And Westone's new X800 Rail bass represents a visually stunning and musically sound giant step into the future of instrument design.

Part of the Rail's ultra-modern neatness actually comes from the past — about 10 years to be exact, when Gibson brought out a bass guitar called the Grabber that featured a unique innovation in its sliding pickup mechanism. Basically, that bass had a conventional solid wood body, but between the neck and the bridge there was a shallow trough in which the pickup sat. The pickup could be slid back and forth to be positioned either near the neck, near the bridge, right in the middle, or anywhere else in between. The idea was added tone control and variability: if the pickup's closer to the neck, the bass will have a fuller, smoother, rhythm pickup sound. If the pickup's back by the bridge, you'll get a thinner, more sharp and trebly lead-style sound. Essentially,



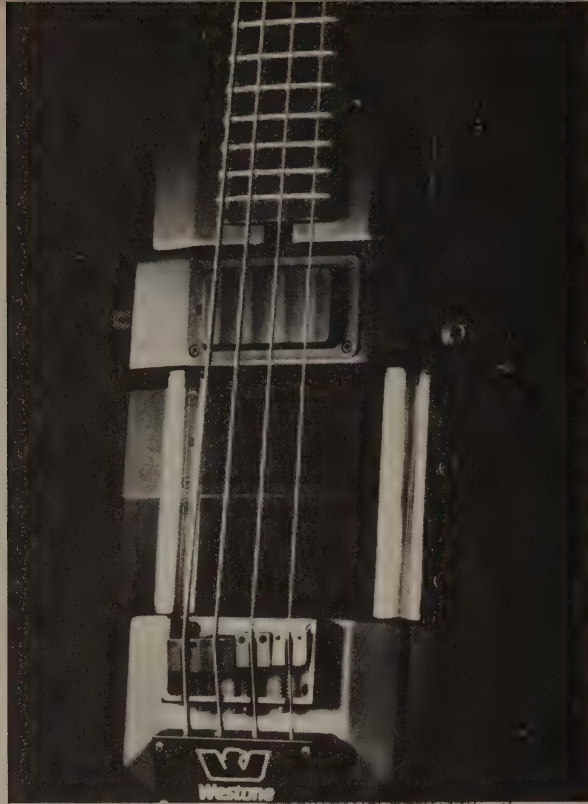
the X800 Rail bass

you could have a deep Fender bass and a bright Rickenbacker sound all in one axe.

The Westone X800 Rail gives you all that and more. With its well balanced, headstockless Steinberger-style design, it is stupendously stageworthy — being both ultra-light and ultra-comfy to wear. It's got a very solid height adjustable bridge and rear mounted Steinberger-like tuning machines, and a super-playable two octave neck. As you can tell from the photos, the pickup slides up or down on two steel rails. And — something the old Gibson didn't have — the pickup can be locked into position once you've found a sound you really like. If you're worried that that hole in the

middle of the body will mean a loss of sustain, don't be: the pickup is super hot and punchy with excellent sustain as well as dynamic response, and the twin steel rails definitely help make up for the "missing body." Since the movable pickup arrangement has so much tonal versatility, there's no need for a tone control knob, so there isn't one. Instead there are two little knobs mounted on the moving pickup section: one to lock the pickup in place, and the other a volume control.

Folks, one look at the picture ought to tell you this is a bass well worth checking out. And when I tell you that you can get all this for just \$499.50 list price ... well, what are you waiting for? □



A detailed look at the bridge and sliding pick-ups of the X800.

INSTRA



Ovation Solid Body Guitars:

Ovation is known as the world's leading maker of electrified acoustic guitars. But they've also made solid body guitars through the years. (Anyone out there remember their oddly-shaped Breadwinner model of the early '70s?) They have a new series of them out now. The Ultra Solid Body series are smartly styled along classic lines, and come fully equipped with an impressive array of features: one, two or three pickups in any singles and/or double coil configuration from DiMarzio, the original custom pickup people; Schaller tuning machines and optional locking Kahler tremolo bridge systems. Pictured here, left to right, are the GS3-F guitar, GS1-J guitar, UB1-K bass, and GP2-S guitar. Prices start at \$315. For more info, write Ovation Instruments Inc. c/o Kamen Co., Blue Hills Ave. Extension, P.O. Box 4, Bloomfield, CT 06002-004.

CUSTOM-FINISH DEAN GUITAR:

Dean, maker of scorching hot rock guitars, has introduced an exciting option to their popular Hollywood guitar line: eye-catching custom finishes. Between the Zebra, radiating wedges, and flame designs you see here, plus the lightning bolt design not pictured, and several different color combinations, some 17 new visual creations have been added to the Hollywood line.

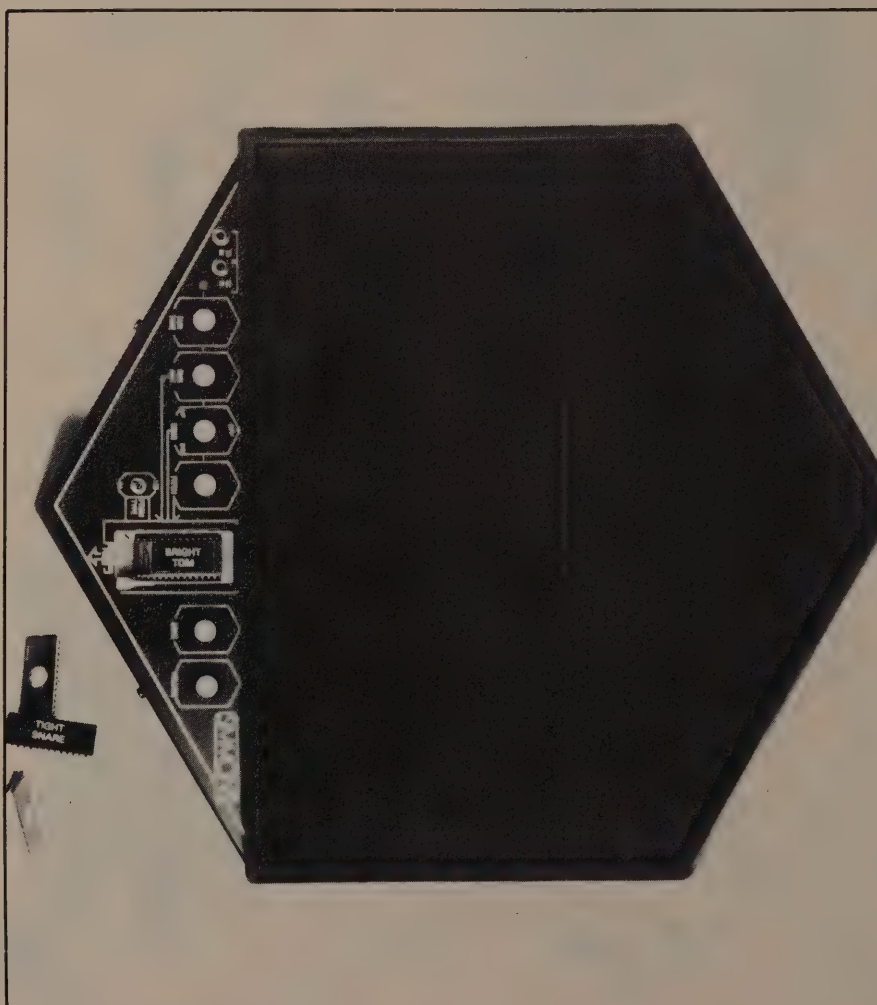
Not that these babies really need dressing up: they already come with two specially designed hot humbucking pickups, rock hard maple neck, 24 fret rosewood fingerboard and optional locking tremolo bridges — all that listing for only \$349! For more info, write Dean Guitars, 6417 N. Ravenswood Ave., Chicago, IL 60626.

MENTALLY
SPEAKING



FENDER MARK V RHODES PIANO

For years, the Fender Rhodes has been the industry standard for electric pianos. It's always been known for having a sound all its own that top name keyboardists in all fields of music swear by. But is Fender Rhodes resting on its laurels? Nah. They've just introduced the new Mark V Rhodes, which keeps the best aspects of the original Rhodes models — like that *sound* — and adds such improvements as increased free-ring time for each note via a new tone bar mounting system, and new low register tone bars with a truer, less muddy sound. The keyboard action has also been redesigned, with a much wider degree of dynamic response. Finally, with a new ABS hard plastic case instead of the old wooden one covered with plastic, the Mark V is 35 percent lighter than previous Rhodes models. And it lists for under \$1,000. For more info, write Fender Musical Instruments, 1300 East Valencia Drive, Fullerton, CA 92631.

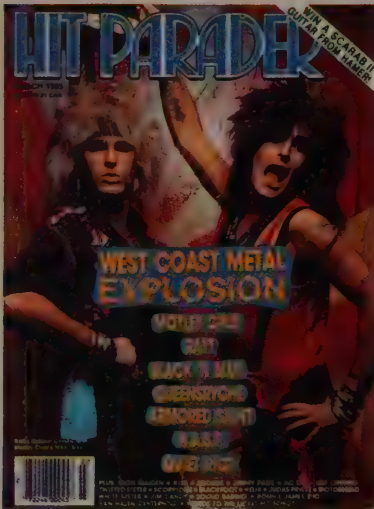


SIMMONS SDS1 DIGITAL DRUM PAD

Simmons, world's leading maker of electronic drums — maker of those flat, six-sided thingies you see everyone playing on MTV — has just brought out another radical percussion innovation. The SDS1 Digital Drum Pad is a self-contained electronic drum pad with digital sound source and player changeable memory chips for voices. By snapping different bite-sized PROM cartridges in and out of the control board on the bottom corner of the hexagonal pad, the player can quickly change between various Simmons snare, tom, cymbal, hand clap and more exotic sounds. You could also get the SDS EPB unit to create your own digital sounds. Whatever sound source you work with, the SDS1 has controls to "run time" — an interesting little feature that creates sample and hold effects or "round the kit" fills. It runs on four 1.5 volt batteries or optional AC adapter, comes in black or white finish, and lists for just over \$350. For more info write Simmons Group Centre Inc., 23917 Craftsman Road, Calabasas, CA 91302.

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The Firm

Jimmy Page And Paul Rodgers Combine Forces On Debut Disc.

The "A" Team

by Rick Evans

Eddie Malluk

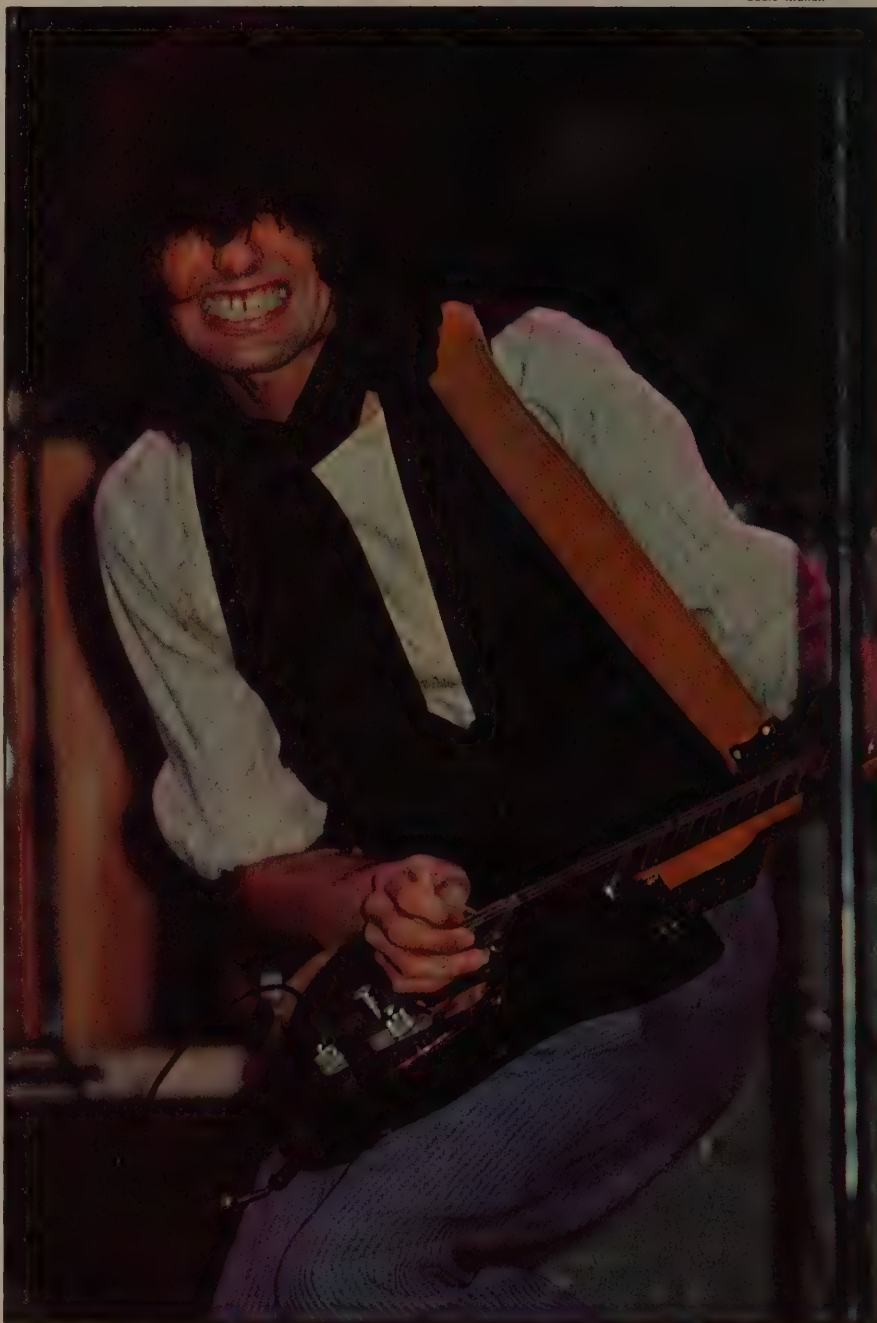
The term "supergroup" is bandied about with alarming regularity these days. Often it seems that any time two musicians with more than six months collective experience decide to record together, someone in the media dubs the project a "supergroup." Well, ladies and gentlemen, make no mistake about it, the Firm is an honest to goodness supergroup. Featuring the talents of former Led Zeppelin guitarist Jimmy Page and ex-Bad Company vocalist Paul Rodgers, the Firm has emerged to give rock fans of the '80s a taste of what classic '70s-styled hard rock was all about.

"I only know one way to sing," Rodgers explained. "I try to stay in touch with what's going on in the music world, but I don't follow every trend that comes down the road. My interests still lie in the blues and good, solid rock and roll, and that's the way it will always be. It would be sad for someone who's been in this business for 15 years to suddenly change directions, especially if that someone had enjoyed a great deal of success playing the music he knows best."

According to Rodgers the seed for the Firm was first sown nearly two years ago when he was recording *Cut Loose*, his premier solo album. He would often drop by Page's home to play his latest tracks for the guitarist, who used to be his boss when Zeppelin owned Bad Co.'s recording label, Swan Song. The pair saw a natural affinity in their musical styles and both expressed interest in working together in the future.

"We didn't know exactly when or where we would be able to get together," the dark haired vocalist said. "Jimmy was involved in some projects of his own at the time, and I was enjoying recording my solo thing. But we both saw the benefit of having a band, especially if you wanted to tour. We didn't think in terms of putting together a 'monster' band; it was much more the case of two friends who were between groups wanting to go out and work together."

The pair's first chance to perform on stage came during 1983's A.R.M.S. benefit tour when Rodgers joined Page to perform a number of songs that Jimmy had composed for the *Death Wish II* movie soundtrack. While Paul laughingly recalls having to read most of the lyrics off of sheets of paper lying at his feet, he's quick to add that there was an unmistakable magic when his vocals blended with Page's stirring guitar virtuosity.



Jimmy Page: "I have no desire to compete with the legacy of Led Zeppelin."

"When you've been in bands for as long as I have, you can tell right away when something is working and when it's not," he said. "With Jimmy there's a natural energy between us. Our roots are the same so it's amazing how we look at so many things the same way. We listened to the same people when we were first getting into music and that sort of influence stays with you throughout your life. The only difference is that he turned to the guitar and I became a vocalist."

To offer a quick review of the careers of Messrs. Page and Rodgers is the equivalent of giving a fleeting glance at the history of British hard rock. Page, as has been well documented on the pages of *Hit Parader*, was England's premier session guitarist in the mid-'60s, appearing on records by varied acts such as the Who, the Kinks, Tom Jones and even the Rolling Stones. While problems with his health kept him from joining a band earlier, by 1966 he had agreed to become part of the Yardbirds, the seminal British blues/rock band that also included Jeff Beck and Eric Clapton in its guitar ranks at one time or another.

After a short career with the Yardbirds, that band broke up leaving Page at a career crossroad. He quickly recruited bassist John Paul Jones, drummer John "Bonzo" Bonham and vocalist Robert Plant and named his new aggregation Led Zeppelin. Over the next decade Zeppelin was to reign as the kings of power rock, the band that single handedly gave heavy metal international respectability. Following Bonham's death in 1980, however, Zeppelin broke apart, sending Page into virtual seclusion for the next four years. Now though, with Rodgers, bassist Tony Franklyn and drummer Chris Slade by his side, Page is prepared to once again set the rock world on fire.

"I have no desire to compete with the legacy of Led Zeppelin," he said a short while ago. "I know if I do, I will probably lose. I'm quite pleased by what was accomplished there, but this is a new day. Things of the past are best left alone."

For Paul Rodgers, the road leading to the Firm has been as long and winding as Page's. Starting as a 15-year-old vocalist in a blues outfit called the Black Cat Bones, Rodgers soon joined forces with bassist Andy Fraser, drummer Simon Kirke and guitarist Paul Kossoff to form Free, one of the greatest hard rock bands in history. While Free never reached the level of stardom enjoyed by Zeppelin, such classic tunes as *All Right Now* and *The Stealer* remain staples of FM radio — 15 years after their release.

A number of internal problems plagued Free, however, and by 1972 Rodgers had decided to form a new band, Bad Company, with former Mott the Hoople guitarist Mick Ralphs. Putting together a string of chart topping singles and albums like *Straight Shooter* and *Running With The Pack*, Bad Co. became one of the premier bands of the 1970s. Unfortunately, the group quickly began to run out of energy, and while they lingered on until 1980, it was clear that the band's best days were behind them.

"It was like somebody had pulled the plug," Rodgers said. "We had enjoyed an



Paul Rodgers: "This band makes me feel like I'm 20 years old again."

incredible feeling while we recorded our first three albums. There was electricity in the air every time we got together. But by the time we got together to record *Burnin' Sky* in 1977 it was totally different. It had become a job. From then on, we were looking for ways out."

"There's a natural energy between Jimmy and I."

Following the demise of Bad Company, Rodgers' career meandered for a number of years. Rumors persisted that he was going to join Ritchie Blackmore in one of the countless versions of Rainbow, but Rodgers now says that those stories were greatly exaggerated. The truth was that he was spending virtually all his free time in his basement working on material that would emerge in 1983 as his first solo album. Playing all the instruments, as well as handling all the vocal and production chores on that recording made

Paul realize how much he longed to be in a band again.

"There are benefits to a band situation that just can't be matched when you're on your own," he said. "I need the feedback of others to know if my material is as strong as I think it is — I guess that's my insecurity bubbling to the surface. That's why being in a new band is so wonderful. It makes me feel like I'm 20 years old again."

With the Firm's debut LP already scaling to the heights of chartdom, and their first world tour generating excitement unmatched since the demise of Led Zeppelin, it seems that both Rodgers and Page have reclaimed their spots atop the rock pantheon. For two men who truly are rock legends no lesser position would be acceptable.

"It certainly feels good to be back in action," Rodgers said. "Rock is something that gets in your blood and never leaves. I'm just glad that the people seem to remember who we are. I was concerned that with all the new music around they'd look at us like a bunch of old men. I'm pleased to see that good music can still attract a loyal audience." □

Dee Snider: "You know how much crap I had to take over the years?"

Caught in the act

by Andy Secher

The two young fans couldn't believe their eyes. Before them stood Twisted Sister's Dee Snider decked out in full costumed regalia replete with pink and black shirt, garish facial makeup and mounds of bleached blond hair. "Dee, will you sign this for me," one of the fans stuttered as Snider sauntered by. Dee grabbed the piece of crumpled paper and with a big smile scribbled "Keep On Rockin' You Muthas!" before signing his name in big, bold letters.

In another room, guitarists Jay Jay French and Eddie Ojeda were warming up by attempting to blow each other away with their fiery licks. "It's a lot different playing the big arenas every night after you've played clubs for so long," Jay Jay said between six string salvos. "It's an incredible feeling to get in front of 15,000 people who are cheering. It really does make all the years of hard work we put in to get here seem worthwhile."

On their recent North American tour, Twisted Sister did indeed make up for the years they spent slogging away on the Long Island club scene. Packing arenas from Boston to San Francisco, Snider, French, Ojeda, bassist Mark "The Animal" Mendoza and drummer A.J. Pero proved that they now rank among the top hard rock attractions in the nation, a fact that makes Snider burst with pride.

"You know how much crap I had to take over the years because of the way this band looked and sounded?" he asked. "There were people who called us every name in the book, and as long as we were stuck playing in clubs we really had no way of answering them. Now that we've tasted a little success I can tell those people to shove it! If they don't like us that's tough, because there's more than a million record buyers out there who do. We see them with their Twisted Sister T-shirts on every night when we go on stage. Those are the only people we care about."

With those words Snider led his "twisted" troops out of their cramped dressing room and on to the concert stage. Looking like a linebacker in drag, the hulking Snider dashed across the stage in a fit of pure metal mania, leading the packed house in chants, cheers and song. "What do you wanna do with your life?" he bellowed. "I Wanna Rock" came the reply from 15,000 voices. With that cue the band launched into the song of the same name, playing with a raw power that made the number's studio version pale in comparison.

The 90 minute set never slowed down as the group tore into songs from both of their American albums, *You Can't Stop Rock And Roll* and *Stay Hungry*. Relying on a minimum of stage effects other than the band's outrageous appearance and Snider's magnetic personality, Twisted Sister had the fans on their feet from the opening note — a stance they maintained throughout the show. Holding aloft banners proclaiming "Twisted Sister: the baddest band in the land" and "Dee For President," the audience kept Twisted Sister rocking at a fevered pitch. For Snider, however, it was just another night at the office.

"We've always played as hard as we could," he said. "We don't need thousands of people out there to give our all. It's great that the people are turning out for the shows, but we played just as hard for 300 people in a club two years ago. We never do anything halfway in this group. The makeup, the image, the sound — it's all totally over the top. That's what makes Twisted Sister a special kind of rock and roll band." □

Twisted Sister



Hellion: "People either love us or hate us."

pride and passion

Beautiful Ann Boleyn Leads West Coast Band Into Action.

by Dianne Noel

Tell the members of Hellion they're the next big thing, and they'll laugh before agreeing with you. "We are! We're the real thing; the only thing!" they said just before wowing an enthusiastic crowd at Los Angeles' Street Scene Festival. But Hellion isn't just another Los Angeles based heavy metal group with big dreams... those "in the know" are predicting the same surge of success for Hellion as that achieved by Motley Crue and Ratt.

Singer Ann Boleyn, guitarist Ray Schenk, drummer Sean Kelly, guitarist Alan Barlam and bassist Bill Sweet attribute a certain amount of their notoriety to their charismatic female singer. Ann admits that being a heavy metal singer is difficult for a woman because people "either love you or hate you. You get the response from the media and the record companies that 'this is the next big thing' or 'this is terrible!'" Ann doesn't mind the strong reactions she elicits from the crowd, "I want them to be totally into it or not into it at all."

Guitarist Barlam has a theory about Ann's contribution to the group, "Some people have the attitude, 'Oh, Hellion, that's the band with the girl singer' and that makes me ill. Yeah, we

have a girl singer; she kicks ass! Pardon the expression — this girl's got *balls*! She's got four guys behind her who are putting on a hellacious show — once the skeptics come and see that, their mouths drop open and they're like, 'Wow, I guess we were wrong.' That's why we have a loyal following, because we have a female front person and they either go one way or the other; they're either totally into us or they're not into us at all."

Playing house parties also helped give Hellion a reputation among L.A. kids. As Ann remembers, "We lived in a big house in Tujunga. We had parties out there, kegs of beer, 500 to 600 people. One of them had 3,000 people and helicopters came in to break it up! We had to move out." A mailing list, acquired by guests at the parties, proved to be a great form of promotion; Hellion would notify these newfound fans about their gigs and they'd turn out in droves!

One show that stands out in Hellion's collective memory was a showcase at the Palomino...a well-known country/western club. "A guy who handled band's like Alabama came to one of our parties. He had an 'in' with the guy who booked the Palomino. So, we were booked for a record company showcase. We passed out all these tickets and we had about 500 people show up because we told them we had free

food!" The club was expecting a typical Sunday afternoon country concert; what they got was a swarm of metal mad fans! The gig proved to be an important one, for "that show enabled us to be booked into other clubs with status and recognition."

Hellion believes that being a part of the L.A. metal scene has been a generally positive experience, as other metal natives have come to their aid. Ronnie James Dio produced their first album and has helped the band in a big way. Members of Motley Crue and Ratt have shown their support, too. As Ann says, "L.A.'s the most happening place for music in the world. You've got a good climate, all of the record companies are here, it's great. But at the same time, one of my gripes about the record companies is they're so caught up on proven formulas that they don't grab anything different. England is into things that are a bit unusual and they'll take gambles, L.A. won't. Other than that, L.A. is great."

Perhaps it is Hellion's drive and determination — as well as their dynamic stage show — that have helped the group make a major name for themselves in L.A.'s metal scene. "You have to give up everything," Ann said. "Nothing can be more important than the band. Motley Crue said stick to your guns...Hellion says don't take no for an answer. Keep doing what you have to and drink lots of beer." □

behind the lines

Debra Trebitz/LGI

by Adrienne Stone

As promised in last month's *Behind the Lines*, I'm back with good 'n' gory details about the Kiss/Queensryche concert tour...

Backstage, before the New York show was a dazzling array of wellwishers. Diana Ross, Gene's off-and-on lady friend, put in an appearance behind the scenes — although she did seem a bit put off that most of the fans ignored her in their quest for a Kiss autograph. Gene, of course, looked content in his "rug." Wonder what would happen if it flew off while headbanging revealing his secret to thousands of unsuspecting troops. Maybe that's why he doesn't fly anymore...

The evening was special, as it marked the first night in which guitarist Bruce Kulick was an official member of Kiss. The unfortunate Mark St. John, whose recurring arthritic problem forced him out of the band, will now attempt to launch a solo career.

The show, starting off with *Detroit Rock City* and *Cold Gin*, two hits from Kiss' days as a rock and roll supergroup, also included some tunes from *Animalize*. Queensryche, the quintet from Washington State, put on a powerful metal set, sending most of the rockers in the arena reeling in delight. Too bad their fans couldn't visit backstage, as the boys seemed a bit lonely sitting all alone in their dressing room...

But, what I *really* wanted to tell you about was the Wendy O. Williams show at L'Amours (that club in Brooklyn). Wendy, of course, behaved with the same caliber of talent and class as a wino at a black tie ball. Her vocals were guttural and so was her on stage conversation. *However*, her band was another story entirely. The four leather-clad males, featuring ex-members of Squadron and Cintron, provided a steady show of straight ahead headbanging tunes as they bounded about the stage. (Mostly to avoid Wendy's "toy" — and electric chainsaw!) In attendance were members of Heaven (from Australia; whose new LP should be out any day now) and Riot (who, sadly, have disbanded).

From the "Was I Shocked!!!" File... I couldn't believe my eyes when I saw the once long-tressed Eddie Van Halen with a newly-shorn head. He must have been hanging out with Scandal too long! Wasn't it his lead singer, the illustrious David Lee, who once said that all rock critics love Elvis Costello because they look like him? (I don't, but that's beside the point.) If Eddie cuts off any more of his brown locks, *he'll* start to look like Mr. Costello... then, methinks Mr. Roth will have to yank his foot out of his mouth.

Looks like I've run out of room already. Good thing, too... a friend mentioned something about a fire sale at the leather & chain warehouse. I better get going before all the good stuff is gone... See 'ya next month! □



Wendy O. Williams: The class of a wino at a black tie ball.

Song Index

88/All Right Now

92/Burning In Love

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I WANNA GO BACK

(As recorded by Billy Satellite)

DANNY CHAUNCEY
MONTY BYROM
IRA WALKER

I've been listenin' to the radio
Her song reminded me of long ago
Back then I thought that things were
never gonna change
It used to be that I never had to feel
the pain.

I know now that things will never be
the same

I wanna go back
And do it all over
Can't go back I know
I wanna go back
'Cause I'm feelin' so much older
But I can't go back I know.

I recall hangin' out on Friday night
My first slow dance hopin' that I'd
get it right
Back then I thought I would never
ever stand alone
It used to be that a lonely heart was
never shown.

I know now that things will never be
the same

I wanna go back
And do it all over
Can't go back I know
I wanna go back
'Cause I'm feelin' so much older
But I can't go back I know.

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TURN UP THE RADIO

(As recorded by Autograph)

STEVE PLUNKETT
STEVE ISHAM
RANDY RAND
KENI RICHARDS
STEVEN LYNCH

Turn it up
I'm workin' hard you're workin' too
We do it ev'ryday
For ev'ry minute I have to work
I need a minute of play
Day in day out on we go
Things go better with rock
The only time I turn it down
Is when I'm sleepin' it off.

Turn up the radio
I need the music
Give me some more
Turn up the radio
I wanna feel it

Gotta give me some more.

Now listen
I wanna shake I wanna dance
So count it off 1, 2, 3
I hear the beat I'm in a trance
No better place to be
Day time, night time, any time
Things go better with rock
I'm goin' twenty-four hours a day
I can't seem to stop.

Turn up the radio
I need the music
Give me some more
Turn up the radio
I wanna feel it

Gotta give me some more.

Turn up the radio
I wanna feel it
Gotta give me some more.

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TOO LATE FOR GOODBYES

(As recorded by Julian Lennon)

JULIAN LENNON

Ever since you've been leaving me
I've been wanting to cry
Now I know how it feels for you
I've been wanting to die.

But it's much too late for goodbyes
Yes it's much too late for goodbyes.

Time has gone since I've been with
you

And we've been starting to lie
Now it seems you don't care for me
And I don't understand why.

But it's much too late for goodbyes
Yes it's much too late for goodbyes.

Ever since you've been far away
I've been wanting to fly
Now I know what you meant to me
I'm the one who should cry.

And it's much too late for goodbyes
Yes it's much too late for goodbyes.

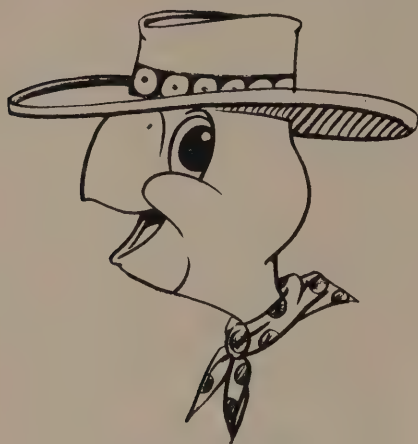
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I've been wanting to cry
Now I know how it feels for you
I've been wanting to die.

But it's much too late for goodbyes
Yes it's much too late for goodbyes.

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(As recorded by John Parr)

JOHN PARR

I put my hand on your stocking
I was movin' nice and slow
Let my fingers do the walking
And there ain't far to go.

Don't tell me
"I don't wanna be a girl like that"
Do you wanna see a grown man cry
You don't wanna be a girl like that
Baby this could be the first time
This could be the first time.

Naughty naughty
Loud and bawdy
T-t-t-t-tease me
Take it easy
Hug and squeeze me
Naughty, naughty, naughty
I'm a naughty, naughty guy.

Bedroom eyes that undress me
Take me cut me to the bone
Lace and satin pressed against me
Should we call a chaperone.

Don't tell me
"I don't wanna be a girl like that"
Do you wanna see a grown man cry
You don't wanna be a girl like that
Baby this could be the first time
This could be the first time.

Naughty naughty

Cute and horny
T-t-t-t-tease me
Take it easy
Hug and squeeze me
Love outta line.

With your hair hung down
And your dress ridin' high
And your eyes burning hot like the sun

Kiss me hard squeeze me tight
Gonna love you alright
'Cause I'm a naughty naughty naughty guy.

You don't wanna be a girl like that
Baby this could be the first time
This could be the first time.

Naughty naughty
Cute and horny
T-t-t-t-tease me
Take it easy
Hug and squeeze me
Naughty naughty naughty
I'm a naughty naughty.

Naughty naughty
Cute and horny
T-t-t-t-tease me
Naughty naughty
Loud and bawdy
Love outta line.

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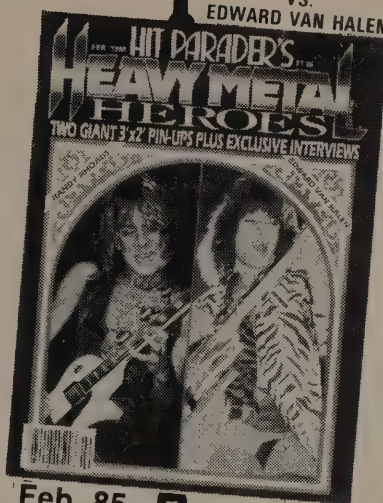
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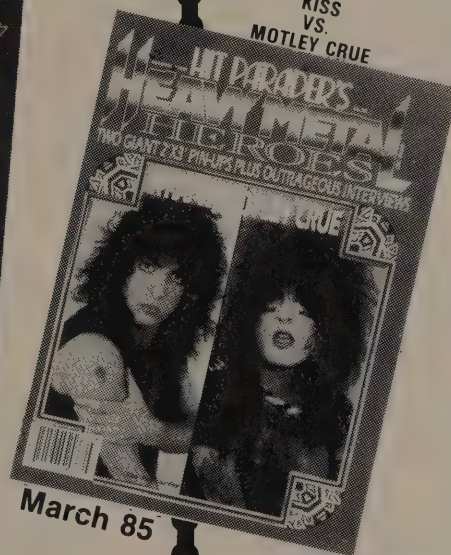
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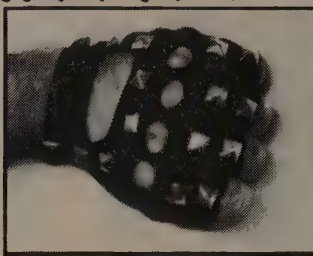
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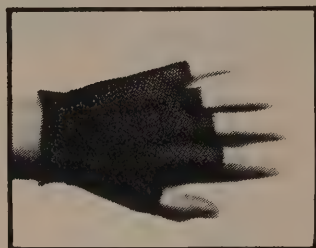
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CALL TO THE HEART

(As recorded by Giuffria)

G. GIUFFRIA

D. G. EISLEY

Can I ever live without you girl
Get back on my feet again
Now I'm lost in your world.

And there's no simple way to let you
go

When you've seen such a part of me
And though you choose to walk a
separate road
I still believe in you.

So I call to your heart
Hear me calling to you
Oh I call to your heart
I'm calling to your heart.

Distant voices in the silent night
Call to a memory
Someone touched me but it don't
feel right
It's only you I need.

Believe me
When I call to your heart
Hear me calling to you
Oh I call to your heart
I'm calling to you
Calling to you
Hear me call to your heart.

Your love
I lost along the way
But darling I'll find you someday.

Callin' to you
Hear me call to you
Hear me callin' to you.

Darlin' you remember the dreams
that we had
I'd give ev'ry thing my world to hold
you again
And darlin' together
We can make it work out
So stay with me baby
I need you there.

I call to your heart
I've been calling you back again
Can you hear all the times when I
Call to your heart
Hear me calling to you
Callin' to you
Call to your heart
Oh I call to your heart
Hear me callin' to you
Callin' to your heart.

To your heart.

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HIGH ON YOU

(As recorded by Survivor)

JIM PETERIK
FRANKIE SULLIVAN

There you stood
That'll teach ya
To look so good and feel so right
Let me tell you 'bout the girl I met
last night
It's understood
I had to reach ya
I let the wheel of fortune spin
I touched your hand before the
crowd
Started crushin' in.

Now I'm higher than a kite
I know I'm gettin' hooked on your
love
Talkin' to myself
Runnin' in the heat
Beggin' for your touch
In the middle of the street.

And I, I can't stop thinking 'bout you
girl
I must be living in a fantasy world
I'm so high on you.

Smart and coy
A little crazy
The kinda face that starts a fight
Let me tell you 'bout the girl I had
last night
Piercin' eyes
Like a raven
You seemed to share my secret sin
We were high before the night
Started kickin' in.

Now I'm screamin' in the night
I know I'm gettin' hooked on your
love
Talkin' to myself
Runnin' in the heat
Beggin' for your touch
In the middle of the street.

And I, I can't stop thinking 'bout you
girl
I must be living in a fantasy world
I've searched the whole world over
To find a heart so true
Such complete intoxication
I'm high on you.

There you stood
That'll teach ya
To look so good and feel so right
Let me tell you.

(Repeat chorus)

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SPELLBOUND

(As recorded by Triumph)

**EMMETT
MOORE
LEVINE**

If looks could kill then I know she
would
She's playing the part you know it's
understood
I know the second glance was my
first mistake
I took the chance that I had to take
Fire in her eyes made my blood run
cold
She took me by surprise.

And I'm spellbound
Dreaming of you all the time
Spellbound
Feels like I'm falling over the line
Spellbound
Will my head be clear by the

morning light.

I don't make promises that I can't
keep
But I better think it over 'cause I'm in
way too deep
I'm shook up
Paralyzed by her icy stare, long legs
and her golden hair
Late night love is on my mind
She took me by surprise.

And I'm spellbound
Dreaming of you all the time
Spellbound
Feels like I'm falling over the line
Spellbound
Would my head be clear by the
morning light.

I'm on a one way ride
To where I just don't know
She put a spell on me
The fantasy comes and goes.
I'll clear my head in the morning

light

Start all over when I feel alright
I've gotta shape up before it's too
late
I think I'm losing my mind.

And I'm spellbound
Dreaming of you all the time
Spellbound
Feels like I'm falling over the line
Spellbound
Will my head be clear
Can I make it right.

Spellbound
Can't find a reason can't find a
rhyme
Spellbound
Give me a signal show me a sign
Spellbound
Will my head be clear in the morning
light.

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EYE ON YOU

(As recorded by Billy Squier)

BILLY SQUIER

I watch you on the TV
You're with me every place I go
I'm caught up in the daydream
I'm into everyone you know
Turn on the action
Grab every minute
Learn every lesson
Then live to regret it
I'm so distracted
My mind's disengaged
Sharin' the moments
When you're all the rage.

I got my eyes on
Got my eye on you
Got my eyes on
Got my eye on you.

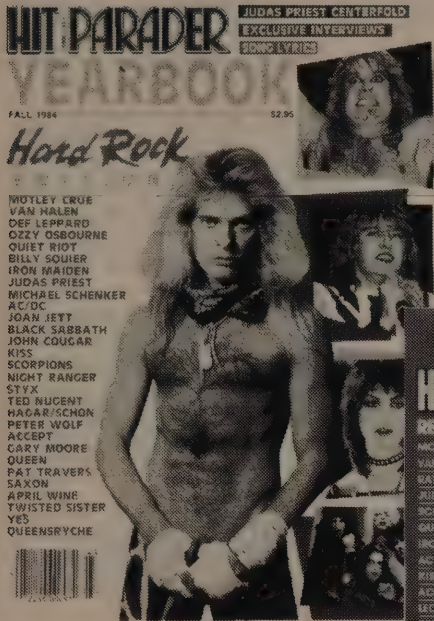
Those overnight conditions
Always get the best of you
You're fuelin' my suspicions
I'm taken by the sneak preview
You got the numbers
You got no limits
One day you're out
But the next day you're in it
You find the answers
You know what to say
Give us our reasons
For livin' today.
I got my eyes on
Got my eye on you
Got my eyes on

Got my eye on you
Got my eyes on
Got my eye on you
Got my eyes on
Got my eye on you.

We share the laughter
And pain when you're in it
Bring on disaster
'Cause we know you'll win it
We're all believers
So watch what you say
Turn on those feelings
I can't look away.
(Repeat chorus)

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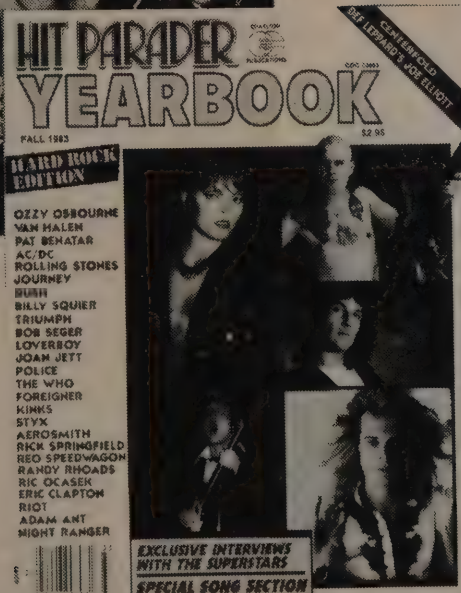
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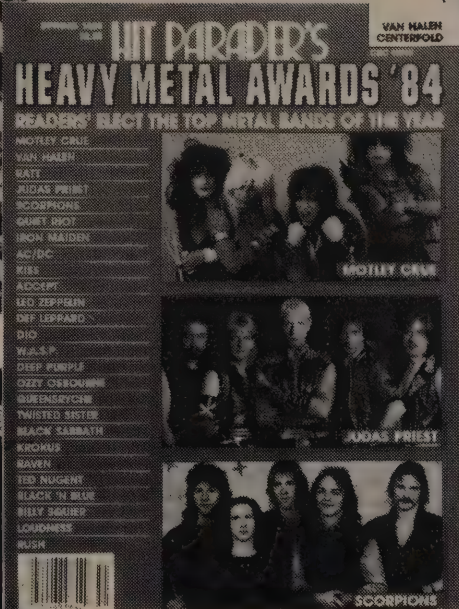
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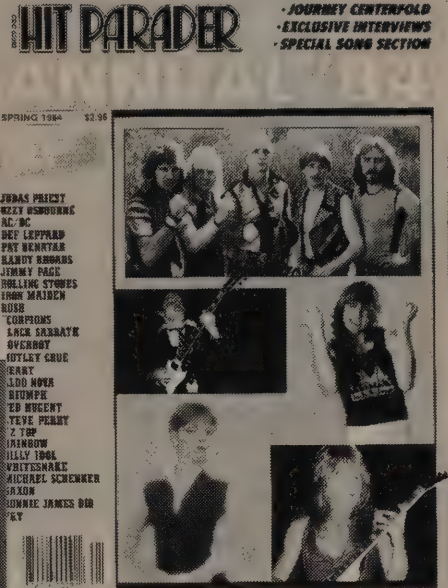
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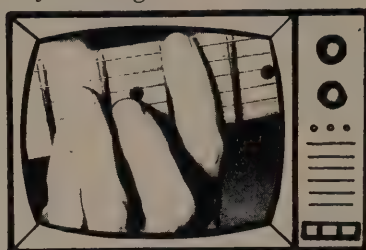
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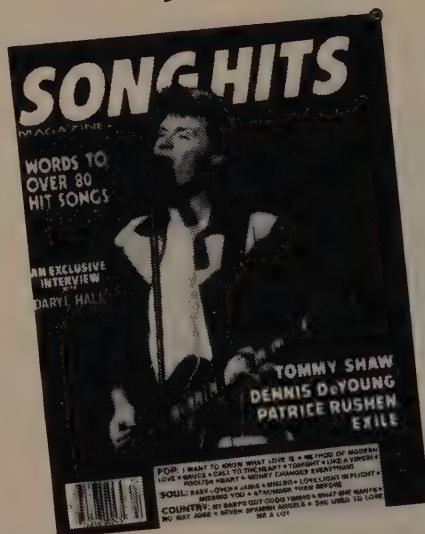
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ing features on the brightest stars
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KNOCKING AT YOUR BACK DOOR

(As recorded by Deep Purple)

BLACKMORE
GLOVER
GILLAN

Sweet Lucy was a dancer
But none of us would chance her
Because she was a Samurai
She made electric shadows
Beyond our fingertips
And none of us could reach that
high

She came on like a teaser
I had to touch and please her
Enjoy a little paradise

The log was in my pocket
When Lucy met the Rockett
She never knew the reason why.

I can't deny it
With that smile on her face
Oh it's not the kill
It's the thrill of the chase.

Feel it coming
It's knocking at the door
You know it's no good running
It's not against the law
The point of no return
And now you know the score
And now you're learning
Ah ha what's knockin' at your back
door.

Sweet Nancy was so fancy
To get into her pantry
Had to be the aristocracy
The members that she toyed with
At her city club
Were something in diplomacy
So we put her on the hit list
Of a common cunning linguist
A master of many tongues
And now she eases gently
From her Austin to her Bentley
Suddenly she feels so young.

I can't deny it
With that smile on her face
Oh it's not the kill
It's the thrill of the chase.
(Repeat chorus)

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RUN TO YOU

(As recorded by Bryan Adams)

ADAMS
VALLANCE

She says her love for me could never die

That'd change if she ever found out about you and I

Oh but her love is cold
It wouldn't hurt her if she didn't know

'Cause when it gets too much
I need to feel your touch.

I'm gonna run to you
I'm gonna run to you
'Cause when the feelin's right
I'm gonna run all night
I'm gonna run to you.

She's got a heart of gold she'd never let me down

But you're the one that always turns me on

You keep me comin' 'round.

I know her love is true
But it's so damn easy makin' love to you.

I got my mind made up
I need to feel your touch.

I'm gonna run to you
Yeah I'm gonna run to you
'Cause when the feelin's right
I'm gonna stay all night
I'm gonna run to you
Yeah I'm gonna run to you
Oh when the feelin's right
I'm gonna run all night
I'm gonna run to you.

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ROCKIN' AT MIDNIGHT

(As recorded by The Honeydrippers)

ROY BROWN

Have you heard the news
There's good rockin' at midnight
Oh hold my baby all my might
What a wonderful time we had tonight
Hey hey there's good rockin' at midnight.

Have you heard the news
There's good rockin' at midnight
Oh hold my baby all my might
What a wonderful time we had tonight
Hey hey there's good rockin' at midnight.

Now Sweet Georgia Brown and Sweet Lorraine
They got caught with Caldonia's man

Sioux City Sue now told it all
Those girls got drunk and they had a ball
Cryin' hey hey there's good rockin' at midnight.

Now I'll tell you all about
Now Deacon Jones
He got so high
They had to take him home
Hear the news about Elder Brown
He stole all the chickens
And he ran to town
Cryin' hey hey there's good rockin' at midnight.

Now Caldonia got drunk
Really like a pig

She fell down and she lost her wig
Fanny Brown she laughed she got sick
Caldonia got mad and grabbed a brick
Cryin' hey hey there's good rockin' at midnight.

Oh yeah I wanna tell you all about
Now Deacon Jones he got so high
They had to take him home
Hear the news about Elder Brown
He stole all the chickens
And he ran to town
Cryin' hey hey there's good rockin' at midnight.

Now, now, now Caldonia got drunk
Really like a pig
She fell down lost her wig
Fanny Brown she laughed she got sick
Caldonia got mad and grabbed a brick
Cryin' hey hey there's good rockin' at midnight.

Gonna rock
I'm gonna rock
I'm gonna rock
I'm gonna rock
I'm gonna rock
We're gonna rock
We're gonna rock
We're gonna rock
We're gonna rock
There's good rockin' at midnight, midnight, midnight.

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- 8 99 DIO Mystery (his second Japan-only mini-album, 1st edition)
- 8 99 DURAN DURAN Write Romantics (Japanese mini-album)
- 8 99 DURAN DURAN Carnival (their second Japanese mini-album)
- 8 99 DURAN DURAN Tiger! Tiger! (their third Japanese mini-album)
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- 7 99 ELF Trying To Burn The Sun (another Dio's classic, re-issue)
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IMPORTED 12 IN. 45s

All items are in beautiful PICTURE SLEEVES (except of picture discs, naturally). Many songs are either unreleased elsewhere, or are extended or alternate remixes different from album versions. Attention: Only those clearly marked CASSETTE are available in tape form, otherwise only as records!

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- 5 99 DURAN DURAN Reflex/Reflex (ext. mix) /Make Me Smile PICTURE DISC
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- 5 99 PRINCE Purple Rain/God
- 5 99 PRINCE When Doves Cry (2 versions) /Seventeen Days
- 5 99 PRINCE I Would Die For You/Another Lonely Xmas/Free
- 5 99 QUEENSCRYE Queen of The Reich/Nightdrifter/Blinded/Lady Wore Black
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- 5 99 WHITESNAKE Give Me More Time/Need Your Love So Bad (non-LP)

IMPORTED 7 IN. 45s

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- 10 99 AC/DC Interview (2 diff. discs) PICTURE DISC SET
- 10 99 IRON MAIDEN Talking To Iron Maiden (2 discs) PICTURE DISC SET
- 10 99 JACKSON MICHAEL Singles Collection (9 discs, all his hits)
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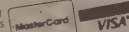
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CAN'T FIGHT THIS FEELING

(As recorded by REO Speedwagon)

KEVIN CRONIN

I can't fight this feelin' any longer
And yet I'm still afraid to let it
flow
What started out as friendship has
grown stronger
I only wish I had the strength to let it
show.

I tell myself that I can't hold out
forever
I say there is no reason for my fear
Cuz I feel so secure when we're
together
You give my life direction
You make everything so clear.

And even as I wander
I'm keepin' you in sight
You're a candle in the window
On a cold dark winter's night
And I'm gettin' closer than I ever
thought I might.

And I can't fight this feelin' anymore
I've forgotten what I started fightin'
for
It's time to bring this ship into the
shore
And throw away the oars forever.

Cuz I can't fight this feelin' anymore
I've forgotten what I started fightin'
for
And if I have to crawl upon the floor
Come crashin' thru your door
Baby I can't fight this feelin'
anymore.

My life has been such a whirlwind
since I saw you
I've been runnin' 'round in circles in
my mind
And it always seems that I'm
followin' you girl
Cuz you take me to the places that
alone I'd never find.

And even as I wander
I'm keepin' you in sight
You're a candle in the window
On a cold dark winter's night
And I'm gettin' closer than I ever
thought I might.

And I can't fight this feelin' anymore
I've forgotten what I started fightin'
for
It's time to bring this ship into the
shore
And throw away the oars forever.

(Repeat chorus)

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ALL RIGHT NOW

(As recorded by Rod Stewart)

PAUL RODGERS
ANDY FRASER

There she stood in the street
Smiling from her head to her feet
I said hey what is this
Now maybe baby maybe you're in
need for a kiss

I said hey what's your name
Maybe we can see things the same
Now don't you wait or hesitate
Let's move before they raise the
parking rate.

I took her home to my place
Watching ev'ry move on her face
She said look what's your game
Are you tryin' to put me in shame
I said slow don't talk so fast
Don't you think that love can last
She said love Lord above
Now you're tryin' to trick me in love.

All right now
Baby it's all right now
All right now
Baby it's all right now.

I took her home to my place
Watching ev'ry move on her face
She said look what's your game
Are you tryin' to put me in shame
I said slow don't talk so fast
Don't you think that love can last
She said love Lord above
Now you're tryin' to trick me in love.

All right now
Baby it's all right now
All right now
Baby it's all right now
All right now
Baby it's all right now.

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THE OLD MAN DOWN THE ROAD

(As recorded by John Fogerty)

J.C. FOGERTY

He take the thunder from the
mountain
He take the lightning from the sky
He bring the strong man to his
begging knee
He make the young girl's mama cry.

You got to hidey-hide
You got to jump and run
You got to hidey-hidey hide
The old man is down the road.

He got the voices speak in riddles
He got the eye as black as coal

He got a suitcase covered with
rattlesnake hide
And he stands right in the road.

You got to hidey-hide
You got to jump up run away
You got to hidey-hidey hide
The old man is down the road.

He make the river call your lover
He make the barking of the hound
Put a shadow 'cross the window
When the old man comes around.

You got to hidey-hide
You got to jump and run again
You got to hidey-hidey hide
The old man is down the road
The old man is down the road.

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SUNSET GRILL

(As recorded by Don Henley)

DON HENLEY
DANNY KORTCHMAR
BEN TENCH

Let's go down to the Sunset Grill
We can watch the working girls go
by
Watch the "basket people" walk
around and mumble
And stare out at the auburn sky
There's an old man there from the
old world
To him it's all the same
Calls all his customers by name.

Down at the Sunset Grill
Down at the Sunset Grill
Down at the Sunset Grill
Down at the Sunset Grill.

You see a lot more meanness in the
city
It's the kind that eats you up inside
Hard to come away with anything
that feels like dignity
Hard to get home with any pride
These days a man makes you
somethin'
And you never see his face
But there is no hiding place.

Down at the Sunset Grill
Down at the Sunset Grill
Down at the Sunset Grill
Down at the Sunset Grill.

Respectable little murders pay
They get more respectable every
day
Don't worry girl I'm gonna stick by
you
And someday soon we're gonna get
in that car and get outta here.

Let's go down to the Sunset Grill
Watch the working girls go by
Watch the "basket people" walk
around and mumble
And gaze out at the auburn sky
Maybe we'll leave come springtime
Meanwhile have another beer
What would we do without all these
jerks anyway
Besides all our friends are here.

Down at the Sunset Grill
Down at the Sunset Grill
Down at the Sunset Grill
Down at the Sunset Grill.

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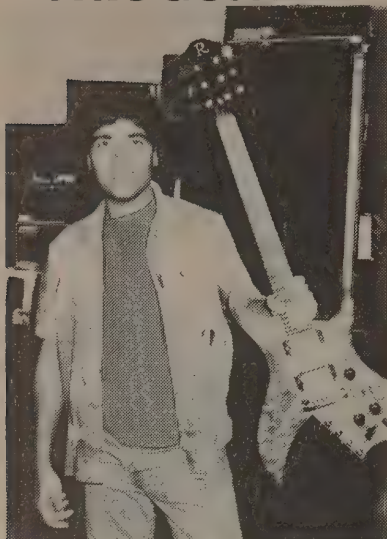
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LONELY SCHOOL

(As recorded by Tommy Shaw)

TOMMY SHAW

I drove past where we used to live
You might have caught a glimpse of me

As I passed by

I swear it's still hard to believe
But at the time it seemed so clear to me

I thought I had it all worked out
I packed all that was dear to me
And I left without a doubt that I'd.

Given it all I had to give
Still nothing moved
Nothing changed
Nothing lived

I did everything that I could do
But now I've had time to sort it out
To graduate from lonely school
And now I've got to let you know
It's me who was the fool.

It was me baby I was wrong
But how can I say it
You must have known it all along
It was you who was always strong

And I've got to tell you now
I've got to show you how I've
Changed so many of my ways

I left the band
Steadied my hand and learned a trade

And I'm coming back this time to stay

And you won't recognize the boy
Who graduated lonely school
'Cause I've become quite wise about
Who was or not the fool.

It was me baby I was wrong
But how can I say it
You must have known it all along
It was me baby I was wrong
And I've got to tell you now
I've got to show you how ooh.

At the time it seemed so clear to me
You know I had it all worked out
I packed all that was dear to me
And I left without a doubt.
(Repeat chorus)

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PERFECT STRANGERS

(As recorded by Deep Purple)

BLACKMORE
GLOVER
GILLAN

Can you remember
Remember my name
As I flow through your life
A thousand oceans I have flown
Oh and cold, cold spirits of ice
All my life
I am the echo of your past.

I am returning
The echo of a point in time
And distant faces shine
A thousand warriors I have known
Oh and laughing as the spirits
appear
All your life
Shadows of another day.

And if you hear me talking on the
wind
You've got to understand
We must remain
Perfect strangers.

I know I must remain inside this
silent well of sorrow.

A strand of silver
Hanging through the sky
Touching more than you see
The voice of ages in your mind
Oh is aching with the dead of the
night
Oh precious life
Your tears are lost in falling rain.

And if you hear me talking on the
wind
You've got to understand
We must remain
Perfect strangers.

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PINK WORLD COMING DOWN

(As recorded by Planet P Project)

TONY CAREY

There's a pink world
Comin' down
Child there's a pink world
And it's comin' down.

In a quiet little valley by the sea
I hear the calling and it calls for you
and me
So leave your riches and your
houses on the hills
Cancel all your credit cards
And settle up your bills.

'Cause you won't need them
anymore
Close down the factories
Blow up all the stores.

'Cause there's a pink world
Comin' down
Child there's a pink world
And it's comin' down.

Once I stood in New York City with a
sign sayin'

"The end is comin' friends
Repent while there's still time"
I will admit that no one really
seemed to hear
They would laugh and point their
fingers
At my sandals and my beard.

But now they'll listen when I say
I have proof
'Cause I read it
In the supermarket today.

There's a pink world
Comin' down
There's a pink world
And it's comin' down
And it rolls like an avalanche
And it will sweep you away
Yes it rolls like an avalanche
And it will carry us away.

La la la la la
La la la la
Well it's a pink world.

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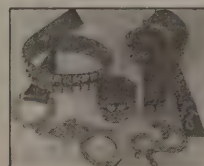
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I LOVE YOU LOVE ME LOVE

(As recorded by Joan Jett and The Blackhearts)

GARY GLITTER
MIKE LEANDER

We're still together after all that
 we've been through
 They tried to tell you I was not the
 one for you
 They didn't like my hair
 The clothes I love to wear
 They didn't realize that I was strong
 enough for two.

I love you love
 You love me too love
 I love you love

My only true love
 I love you love me love.

The things they said about the two
 of us were lies
 I knew they couldn't see the sparkle
 in your eyes
 They said I wouldn't care
 They didn't know that we were just
 two angels in disguise.

I love you love
 You love me too love
 I love you love me love
 I love you love
 My only true love
 I love you love me love.

So here we are alone
 We made it on our own
 And though they tried they can't
 deny
 The way I really showed 'em.

TONIGHT

(As recorded by David Bowie)

IGGY POP
DAVID BOWIE

Everything will be alright tonight
 Said everything will be alright
 tonight

No one moves
 No one talks
 No one thinks
 No one walks
 Tonight
 Tonight.

Everyone will be alright tonight
 Everyone will be alright tonight

No one moves
 No one talks
 No one thinks
 No one walks

Tonight
 Tonight.

I am gonna love you till the end
 I will love you till I reach the end
 I will love you till I die
 I will see you in the sky
 Tonight
 Tonight.

Everything will be alright tonight
 Everything will be alright tonight
 No one moves
 No one talks
 No one thinks
 No one walks
 Tonight
 Tonight
 Tonight
 Tonight.

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BURNING IN LOVE

(As recorded by Honeymoon Suite)

DERRY GREHAN

What did I say to ya
 What did ya see me do
 That made ya turn to stone overnight
 I thought I played it right
 Lovin' you deep in the night
 But the chain of love is broken now
 Why can't we start again
 'Cause my heart
 Won't mend
 But you say no
 Then you go
 And I break down.

And I am still
 A lonely man burning in love
 I am still
 A lonely man burning in love.

What did he say to ya

What did he promise you
 That made you change from white to
 black

I don't understand it
 It seems so underhand
 I want to hate you but I'm still in love
 Why can't we start again
 'Cause my heart won't mend
 But you say no
 Then you go
 And I break down.

And I am still
 A lonely man burning in love
 I am still
 A lonely man burning in love.

(Repeat chorus)

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SEE YOU IN HELL

(As recorded by Grim Reaper)

NICHOLAS BOWCOTT
STEPHEN GRIMMETT

See you in hell
Can I make you an offer
You can't refuse
I keep my eyes on you 'cos I tell you
that you lose
Now you can come with me to a
place you know so well
I will take you to the very gates of
hell.

See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell
See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell yeah.

See you in hell
The choice of ten of many sins can
be yours
Half my kingdom for the choice is
yours
You can take it anytime that you
need
Beg steal or borrow all you've got to
do is plead.

See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell
See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell ooh yeah.

Come with me I will take you down
to the very debts of your soul
And I'll make you burn
See you, see you in hell
See you, see you.

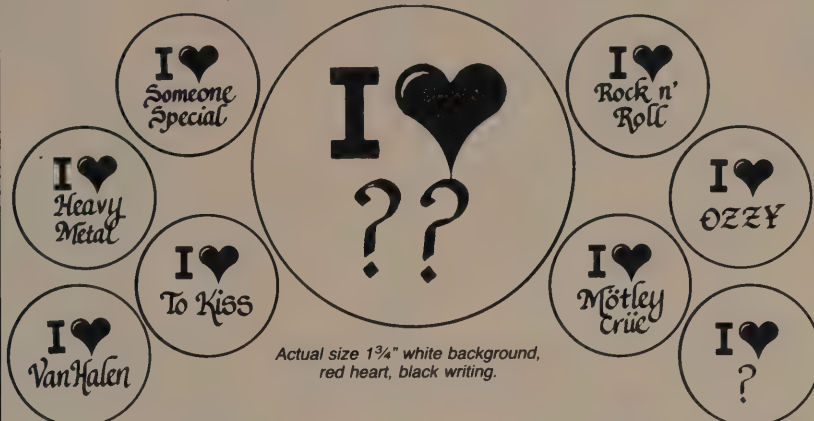
Can I make you an offer
You can't refuse
I kept my eyes on you 'cos I told you
that you'd lose
Now you can come with me to a
place you know so well
Like I told you at the very gates of
hell.

See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell
See you in hell my friend
See you in hell my friend
See you in hell my friend
I'll see you in hell.

(Repeat)

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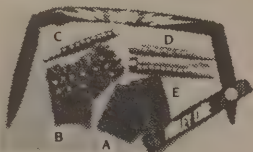
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| 704 Ratt (Group) | 722 Judas Priest (Blade) |
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| 708 U-2 (Group) | 726 Def Leppard (Live) |
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FOOLISH HEART

(As recorded by Steve Perry)

STEVE PERRY
RANDY GOODRUM

I need a love that grows
I don't want it unless I know
With each passin' hour
Someone somehow
Will be there
Ready to share.

I need a love that's strong
I'm so tired of being alone
But will my lonely heart
Play the part
Of the fool again
Before I begin.

Foolish heart
Hear me calling
Stop before you start falling
Foolish heart
Heed my warning
You've been wrong before
Don't be wrong anymore.

Feelin' that feelin' again
I'm playin' a game I can't win
Love's knockin' on the door

Of my heart once more
Think I'll let her in
Before I begin.

Foolish heart
Hear me calling
Stop before you start falling
Foolish heart
Heed my warning
You've been wrong before
Don't be wrong anymore
Foolish heart
Foolish, foolish heart
You've been wrong before.

Foolish heart
Hear me calling
Stop before you start falling
Foolish heart
Heed my warning
You've been wrong before
Don't be wrong anymore
Foolish heart.

Oh foolish, foolish heart
You've been wrong before.

Foolish, foolish heart
Foolish heart.

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I WANT TO KNOW WHAT LOVE IS

(As recorded by Foreigner)

M. JONES

Gotta take a little time
A little time to think things over
I better read between the lines
In case I need it when I'm older.

This mountain I must climb
Feels like a world upon my shoulder
Through the clouds I see love shine
It keeps me warm as life grows colder.

In my life
There's been heartache and pain
I don't know
If I can face it again
Can't stop now I've traveled so far
To change this lonely life.

I want to know what love is
I want you to show me

I want to feel what love is
I know you can show me.

I'm gonna take a little time
A little time to look around me
I've got nowhere left to hide
It looks like love has finally found me.

In my life
There's been heartache and pain
I don't know
If I can face it again
I can't stop now I've traveled so far
To change this lonely life.

I want to know what love is
I want you to show me
I want to feel what love is
I know you can show me.

I want to know what love is
I want you to show me
I want to feel what love is
I know you can show me.

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DON'T WAIT FOR HEROES

(As recorded by Dennis DeYoung)

DENNIS DeYOUNG

I've got my dreams
I know you think that's crazy
But I won't give up
'Cause I've got this burning desire in
me
Oh baby it's me.

While the world sleeps
I sit up all night thinking
And making my plans
'Cause there's something special
ahead for me
Something ahead for me.

So don't you tell me that I'm wasting
my time ruining my life
And that the odds against me are a
million-to-one don't be concerned
I'll take the heat for all the chances
I'm gonna take
Mistakes that I'll make
Just wait and see
You're gonna hear from me.

So don't wait for heroes
Do it yourself
You've got the power
Winners are losers

Who got up and gave it just one
more try
One more try
One more try
I've got my dreams
I've got my dreams.

If you're waiting for that miracle
train to call out your name
And if you think the rainbow always
finds someone else never yourself
Just look inside and find that spark
that's burning in you
Follow it through
The light you find
Well it could change your life.

Don't wait for heroes
Think for yourself
Make your own choices
You know it's easy
To follow the crowd
But my advice is
Don't wait for heroes
Believe in yourself
You've got the power
Winners are losers
Who got up and gave it just one
more try
Hey yeah
Give it one more try
Let's go.

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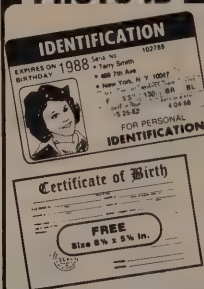
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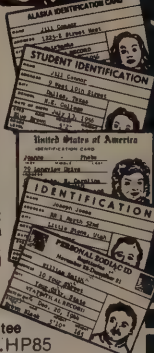
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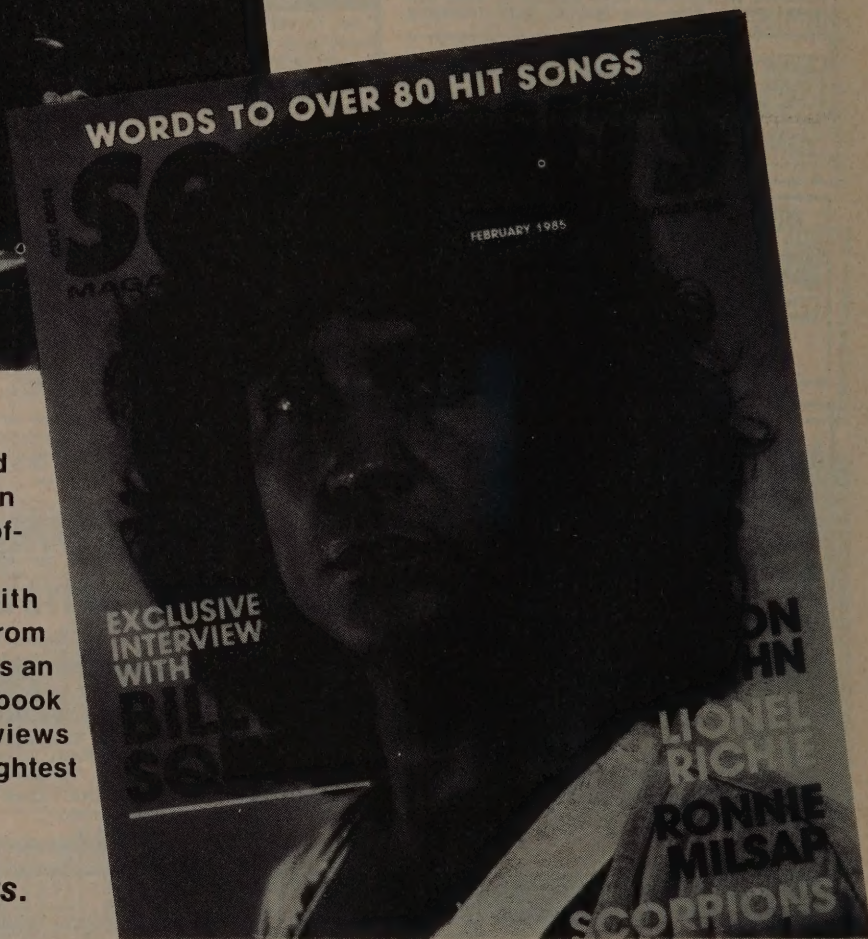


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